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# FRANCESCO GUARDI

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FRANCESCO GUARDI

1712-1793







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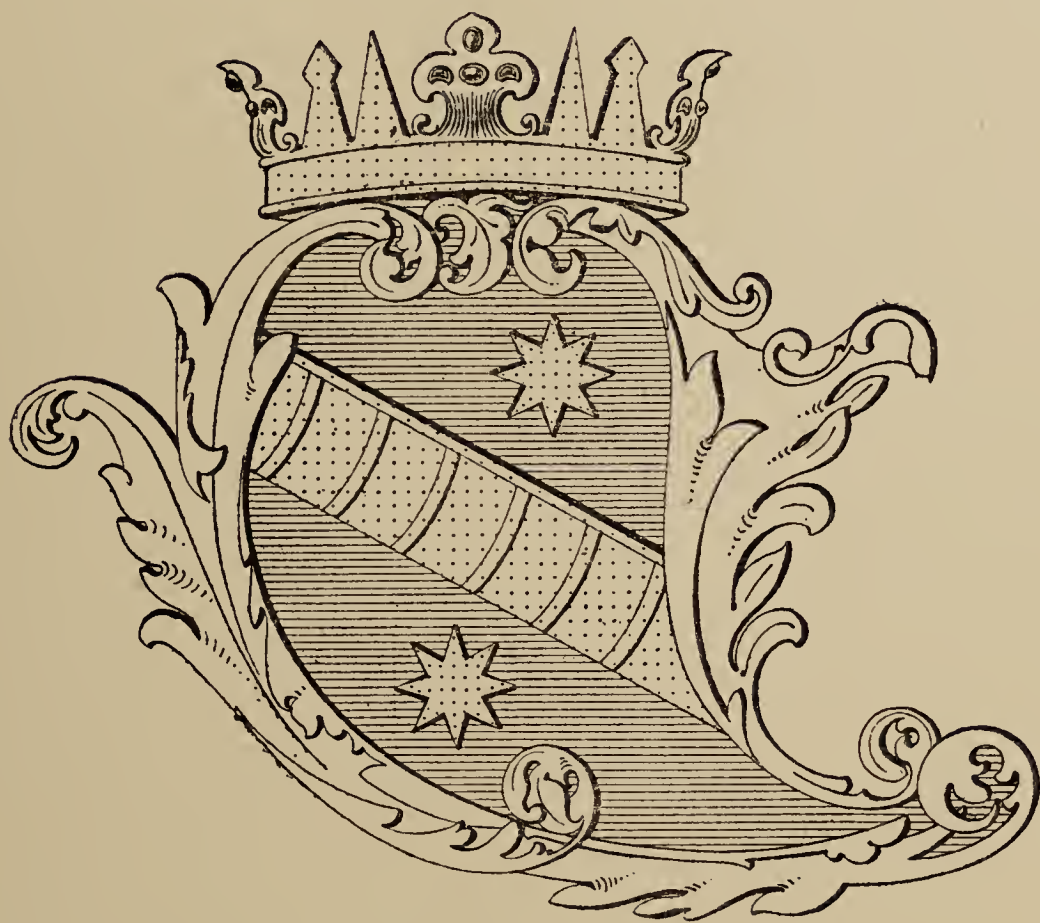
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# FRANCESCO GUARDI

## 1712-1793

BY  
GEORGE A. SIMONSON



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*First Published in 1904*

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I DEDICATE THIS BOOK

TO

MY MOTHER



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# FRANCESCO GUARDI

## CHAPTER I

### INTRODUCTION

**T**HE task which the writer has set himself, is to collect all available information concerning Francesco Guardi, and to give an account of the man and his work in the light of the new materials, slight as they are, which constitute the fruits of his labour. Though the results of his researches fall far short of his expectations, the following grounds have induced him to publish them. They are founded on manuscripts to which publicity has never been given, and the sources from which they are derived, are either inaccessible or difficult to consult. Of these sources some are private, whereas others are public. The latter are in Venice, and consist of parish registers, the Archivio di Stato, the Seminario Patriarcale, and the Museo Correr. The private sources of information consist of manuscripts which are not in Venice, but in the original home of the family, from which Francesco Guardi was descended, namely, the Val di Sole, a remote and little-known valley situated in the Italian Tyrol. The painter's Austrian extraction accounts for the fact that the Val di Sole is the home of their present owner. The discovery of the documents in his possession (see Appendices I., II., XIV.) was the result of a happy inspiration which might not easily recur, and the consequence of withholding from the public the materials, the existence of which was unexpectedly revealed to the writer, might be that the manuscripts in question would be forgotten, lost, or destroyed, but even if they were carefully preserved, they would not be available to the student where they are at this moment concealed.

## FRANCESCO GUARDI

To accomplish the object of this study, the laborious task of discovering the whereabouts of Guardi's more noteworthy works had to be undertaken. Though he is now represented in most public museums of any importance, a very great number of his works is in private collections, and these are sometimes very difficult to trace. This difficulty is likely to increase with time and render a synopsis of his paintings well-nigh impossible. They are already scattered over two continents, and not a few of his masterpieces are on the other side of the Atlantic.

Having stated briefly on what grounds the present attempt has been made to collect from sundry sources, private as well as public, all materials relevant to the subject of this study, the writer wishes to point out that it does not profess to deal with Guardi and his times. For this reason hardly any space has been devoted to the discussion of the painter as the product of his age and the outcome of the last artistic revival in Venice, which was at its height about fifty years before the fall of the Venetian Republic, and produced such a galaxy of painters of talent, amongst whom Antonio Canale, Francesco Guardi, and Pietro Longhi shone as a separate brilliant constellation, as it were. It is supposed that the reader is generally acquainted with the period. Therefore, except in the short chapter on Venetian society and Venetian art in the early decades of the eighteenth century, no digression has been made concerning the general phases of the social life of the period. Such scenes, however, as are illustrated by Guardi's pictures, are briefly referred to. By detaching him from his artistic *milieu* and regarding his works in the light of their own merits, the writer has endeavoured to concentrate the attention of the reader on their distinctive qualities. Only when contemporary painters challenge comparison with him, or when there is some definite reason for alluding to their works, has the principle of excluding them from the scope of this book been departed from. This course will not be found to entail any sacrifice of the sense of proportion in the estimate of Guardi's merits as a painter, because his indebtedness to A. Canale is acknowledged throughout this volume.

The materials concerning Guardi's family, as well as the particulars relating to his private life and artistic activity, which are enlarged upon in this monograph, are derived chiefly from the following separate documents, the full text of which is set out in the Appendices :





OT. CIV. : LIC  
BIBLIOTECA

*Giuseppe S. Marco*



## INTRODUCTION

1. Genealogical tree of the Guardi family.
2. Patent of nobility which was granted to two of its members.
- 3, 4. Two short reviews of the history of the most distinguished members of the family.
5. Baptismal certificate of Guardi.
6. Two autograph letters of the painter.
7. Baptismal certificates of Guardi's three sons.
8. Extract from the Diary of Senator Gradenigo relating to Guardi's artistic career.
9. Certificate of death of Guardi's wife as well as her baptismal certificate.
10. Reference to Guardi in the will of his sister, Cecilia Tiepolo.
11. Agreement between Guardi and an Englishman to execute an important commission.
12. *Ducale* granting a licence to engrave Guardi's works.
13. Certificate of his death.
14. Notes collected in Venice by Dr. Bernardelli, who went there to interview Guardi's surviving grand-nephew Nicolò in 1853.

Dr. Pietro Bernardelli, to whose memory the writer takes this opportunity of paying a tribute, was a native of Piano in the Val di Sole and a compatriot of the Guardi family. His interest in its most distinguished members led him to inquire into their history as well as into the circumstances of Francesco Guardi's private life. Dr. Bernardelli's contributions to the study of the painter consist of the first four documents enumerated in the preceding list, besides the notes referred to. But for his efforts, the antecedents of Guardi's family might have remained unknown, and to him the credit belongs of having established who Guardi's father was. Those readers who are not interested in his pedigree, are recommended not to peruse the text of the documents, which relate to his father's family and only indirectly bear upon the subject of this study. If they had been omitted from it, they might have shared the fate of the memoir and genealogical tree of Antonio Canale, which were once in the possession of Mariette, and have been lost for all time.

To Dr. G. Silvestri, of Malé, in the Italian Tyrol, as well as to Professor L. Oberziner and Sig. F. B. Podetti, of Trient, the writer

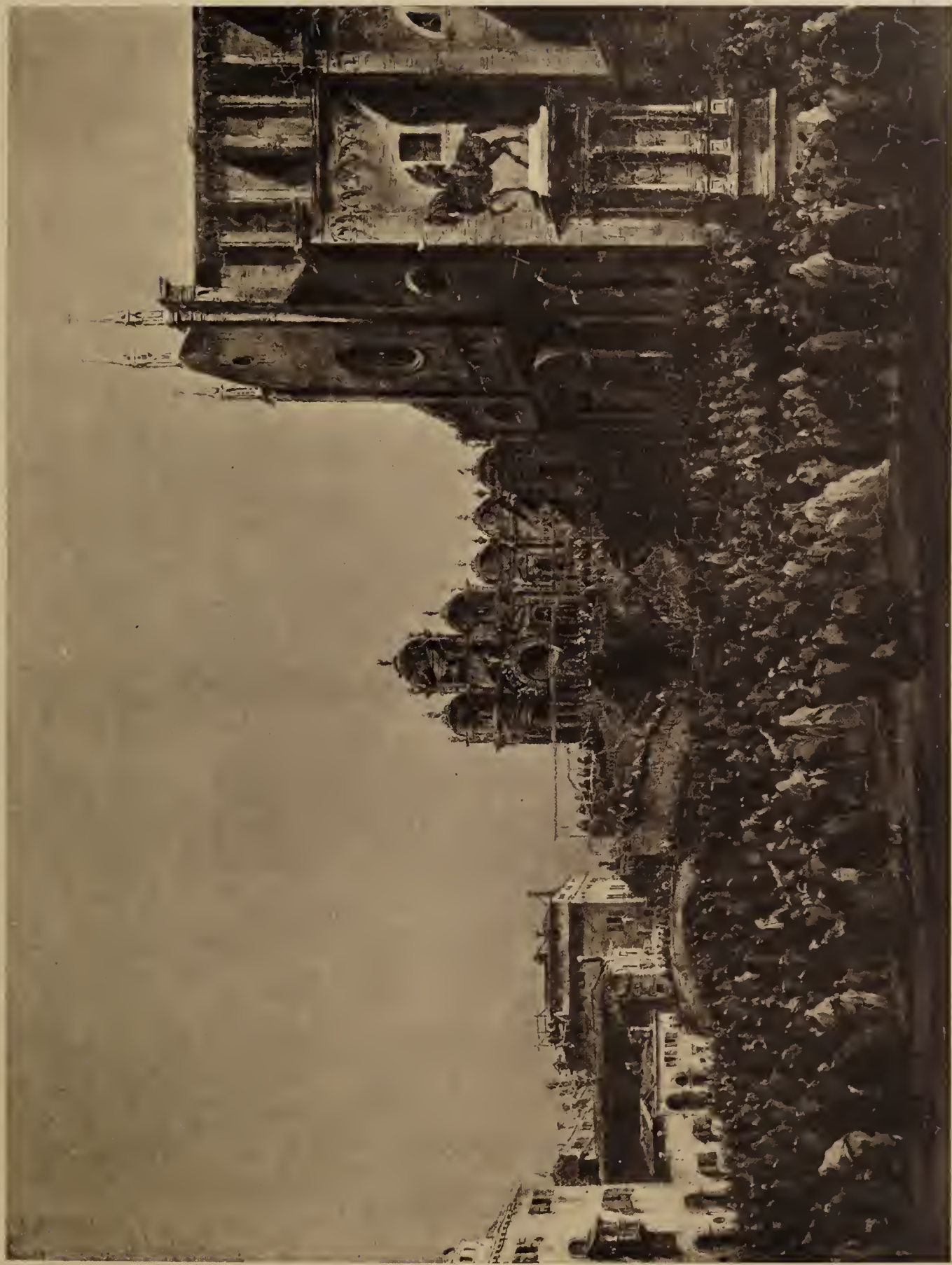
## FRANCESCO GUARDI

here acknowledges his deep obligations for having acquainted him with the contents of several unknown documents included in the Appendices to this work. Without the kindly co-operation of the authorities at the Archivio di Stato in Venice, two interesting manuscripts (see Appendix XI.) could not have been utilised by the author. He is especially indebted to Cav. V. Malamani, the accomplished writer on Venetian art and literature in the eighteenth century, for having generously parted with his most instructive notes on a number of pictures by Guardi, and his transcript of an entry from the Diary of Senator Gradenigo (see Appendix VIII.). The information in the Appendices derived from the parish registers in Venice is the outcome of the diligent searches of the parish priest of S. Canziano, Rev. Stratirovich Jovovich. Lastly, Professor L. Bailo, of Treviso, by his friendly counsel and unsparing exertions, has rendered services which have been as fully appreciated as the efforts of others, which have been more fruitful in results.

The writer, who is unable to refer separately to all those who have made useful suggestions to him and thereby facilitated his researches, gratefully acknowledges their assistance in every stage of the progress of this book, and also the great courtesy extended to him by keepers of public museums and by owners of private collections in England and abroad. To their kindness he owes many of the reproductions which will be found in this book, as well as particulars concerning works of Guardi which he has not himself seen. To Professor Lange, who is the occupant of the Chair of Art at the University of Tübingen, he expresses his cordial thanks for having mentioned to him a picture, now hanging on the walls of the Stuttgart Gallery, which had remained unnoticed in its old stores, until it was recently brought to light. The writer may claim to have been instrumental in its discovery, as he was able to identify it as a work of Guardi and to restore to it its long-lost title. This gratifying result may be regarded as a compensation for his many abortive attempts to trace other works of the painter. The historical picture in question, which is at the Stuttgart Gallery,<sup>238\*</sup> represents Pope Pius VI. blessing a crowd of Venetians in the square of SS. Giovanni e Paolo, in front of the Scuola di S. Marco (now the

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\* The numbers written over the lines of the text are the numbers of the pictures which are alphabetically arranged in the "List of Guardi's Pictures" at the end of the book (see pages 85 to 98).



*Pius VI. blesses a crowd in front of the Trinita di S. Maria*



## INTRODUCTION

Ospedale Civile). The fate of being relegated to a basement was also once shared, according to Villot, by another picture by Guardi at the Musée du Louvre, which represents another Venetian public ceremony, namely, the Crowning of the Doge, at the top of the Giants' Staircase, in the Court of the Ducal Palace.<sup>189</sup>

Among the reference books, which have proved most useful for discovering some of Guardi's important works, Mr. W. Roberts' *Memorials of Christie's* deserves mention.

As will be readily understood, it would be quite impossible to draw up an exhaustive list of all Guardi's works which are in public and private collections. The "List of Pictures" only includes a limited number of those which came to the notice of the writer in the course of his study. To swell it further, would have served no purpose. Owing to the exigencies of space, no account could often be taken of Guardi's numerous sketches in private collections. The guiding principle underlying the selection of the pictures specified in the list was threefold. First, there are Guardi's works, which are reproduced in this book; then there are others, which are not reproduced, but illustrate the writer's comments; and lastly there are the pictures by Guardi in public galleries. As the latter have a permanent home, and are always accessible to the student of his works, they have been inserted, even when they are not of surpassing merit. Though not in any way complete, the list may perhaps claim to show approximately the extent of Guardi's artistic activity in one sphere at least. There are nearly thirty pictures of Venetian public ceremonies mentioned in this work. It is by necessity, and not by choice, that the writer has been compelled to omit from the list some noteworthy pictures by Guardi, the whereabouts of which was not ascertainable. In the case of his sketches or compositions their heterogeneous character presented an unsurmountable obstacle to their adequate description.

The descriptions in the list of pictures, whether views of Venice or landscape compositions, have not, as a rule, been very fully given, partly because this work is provided with numerous reproductions, which give an infinitely better idea of the pictures than mere descriptions, and partly because of the inevitable drawbacks of even the more detailed descriptions. The most serious drawback in the case of views of Venice consists in their lack of distinguishing features, and the difficulty of

## FRANCESCO GUARDI

identifying them, owing to the number of similar views of the same spots, which Guardi has painted, so that one and the same title may apply equally well to several views, as the following two examples will show :—

In 1764 Senator Gradenigo relates in his *Diary* (see Appendix VIII.) that Guardi exhibited in Piazza S. Marco two views of Venice, namely, a view of the Piazza towards the church and the Clocktower, and a view of the Bridge of the Rialto, seen from a point from behind the Fondaco dei Tedeschi. As each of these views figures repeatedly in his pictures, they cannot, of course, be identified.

About fifty years after Guardi's death (see Appendix XIV.) there was a valuation before a Venetian tribunal of a set of four of his pictures, according to which the mercantile value of each of them was fixed by expert evidence at 800 francs. It is impossible to determine whether these four pictures, described as the views of S. Maria della Salute,<sup>267</sup> the Piazzetta, Piazza S. Marco,<sup>266</sup> and S. Giorgio,<sup>250</sup> were the famous pictures of the same sites, which were the property of the late M. Fèbvre of Paris, or an entirely different set of pictures representing the identical views.

In order to avoid topographical references to unfamiliar Venetian scenes, the writer has, so far as possible, applied his remarks to pictures of the much-visited sites of Venice. Thus in discussing Guardi's tendency to enhance the effect of buildings by making them taller than they actually are, the Campanile in Piazza S. Marco has been cited in preference to another Campanile, such as that of the Church of S. Francesco della Vigna, for instance, which Guardi in a picture of the latter church has handled in the same arbitrary way. The result of this method of illustration is that many views of Venice painted by him are not referred to at all in this study.

A word of apology seems needed for the imperfections of a few reproductions from photographs of Guardi's works, which were taken under considerable disadvantages in remote spots, where the services of no good photographer were available. In spite of their somewhat defective character they have been inserted when their selection appeared to be justified by the light which they throw upon interesting aspects of his art. They will, it is hoped, help the reader to follow the criticism of Guardi's pictures, a subject which it is very hard to deal with adequately.





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*Roma degli Schiavoni*



## INTRODUCTION

The Appendices to this monograph, consisting of the hitherto unknown documents, on which the account of Guardi's life and artistic career is based, deserve the close attention of the reader, and the writer recommends him to peruse them carefully in their original form, though nearly all the information contained in them is embodied in the narrative. As documents, they are worth preserving, in the author's opinion, because they are valuable, though small additions to our very limited knowledge of the painter.

With these credentials, as it were, to present to the reader, the writer trusts that the many shortcomings of this book will be indulgently viewed.

It is the first attempt to collect materials for a life of Guardi and is founded on original research. The criticism offered in the following pages is based upon the observation of the writer, who has seen a very great number of Guardi's pictures. Though he is conscious of not having done full justice to the painter's merits, his labour will not have been entirely in vain, if he has succeeded, to however slight an extent, in enhancing the reader's appreciation of him and in widening the horizon of his knowledge of this most fascinating master.

## CHAPTER II

### VENETIAN SOCIETY AND VENETIAN ART IN THE EARLY DECADES OF THE EIGHTEENTH CENTURY

**A**T the time of the last revival of Venetian art in the eighteenth century Venice had ceased to be a great Republic.

In 1749, on July the 20th, Lord Chesterfield writes in one of his letters to his son, Philip Stanhope, on the occasion of the latter's visit to Venice: "It was once the greatest commercial power in Europe, and in the fourteenth and fifteenth centuries made a considerable figure; but at present its commerce is decayed, and its riches consequently decreased; and far from meddling now with the affairs of the Continent, it owes its security to its neutrality and inefficacy; and that security will last no longer than till one of the great powers in Europe engrosses the rest of Italy; an event which this century possibly may, but which the next probably will see."

In this sentence, remarkable for statesmanlike foresight, Lord Chesterfield prophesied the downfall of the Republic of Venice, of which the Venetians themselves do not seem to have had any presentiment.

In the sixteenth and seventeenth centuries Venetian society gradually declined, and at the opening of the eighteenth it presented every appearance of decadence. Venice, the Queen of the Adriatic, no longer held the ægis of empire, but had become frivolous, and was seen in mask and domino leading, as it were, the gay national dances *la manfrina* and *la furlana*, accompanied by the rolling of the drum and the rhythmical song of her daughters, until from sheer giddiness and dissipation she swooned and surrendered to Bonaparte. On June the 4th, 1797, her citizens, in Pompeo Molmenti's\* words, "sang the democratic hymn upsetting the winged lion, burning on the public

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\* In dealing with the social life of Venice in the eighteenth century, the writer has found Sig. Pompeo Molmenti's work, *La vie privée à Venise depuis l'origine jusqu'à la chute de la République*, most useful, and he takes this opportunity of acknowledging his indebtedness to him.



*Salon des Bouteilles*

1-10  
1-11  
1-12



## VENETIAN SOCIETY AND VENETIAN ART

Square (of St. Mark) the Golden book and the ducal insignia, while half-naked women, Bacchantes of the Revolution, danced the *Car-magnole* around the trees of liberty."

Gay Venetian society in the eighteenth century had become the scene of the romantic adventures, Bohemian escapades and gallantries, which enliven Pietro Longhi's canvases, as well as the pages of the memoirs of Casanova, Gozzi, and Goldoni. Its customs had changed along with its tastes, and, what was far more important in the eyes of the frivolous Venetian public, its fashions had become transformed. As French tastes had invaded its salons, so French fashions had overhauled its wardrobes. The peruke and the *toupet*—the former the headgear of cavaliers and the latter that of their lady companions—both so conspicuous in the pictures of the period, were now generally worn in elegant society, which after their introduction made such demands upon the *perruquier's* skill, that at the time of the fall of the Republic there are said to have been no less than fifteen hundred of these artists in Venice. The unique and varied history of costume, which Venice has had, may be said to have closed with the adoption of French costumes by the dandies and coquettes of Venetian society in the eighteenth century, as they continued to wear them till the end of the Republic.

The position of the fair sex in Venetian society may be illustrated by the mention of Luigia Bergalli and Caterina Dolfin Tron. The former was a poetess of some repute, and married the author Gasparo Gozzi with no other dowry except her poetical talent. The latter was the wife of the procurator of St. Mark, Andrea Tron, whose fine portrait by Pietro Longhi hangs on the walls of the National Gallery. Caterina Tron, who is referred to in several passages of Carlo Gozzi's memoirs, was a very influential lady and had many admirers. She is best known by having turned one of Gozzi's plays, *Le Droghe d'Amore*, into a satire upon a Venetian, Gratarol, who in consequence of her intrigue had to go into exile.

Lady Mary Wortley Montagu, who resided in Venice from 1758 to 1761, and frequented the *élite* of Venetian society, lays stress in her published correspondence upon its great extravagance on festive occasions, such as weddings and regattas. Besides being extravagant the Venetians had the dangerous taste for gambling, which they indulged

## FRANCESCO GUARDI

with disastrous results to themselves within the precincts of the Ridotto and at the casinos. It was at the Ridotto that the captain, who figures in Pietro Longhi's picture of the rhinoceros at the Museo Correr in Venice, corresponding to the one at the National Gallery (Exhibition of a rhinoceros in an arena), is said to have lost the proceeds of his earnings as a showman. This most humorous picture is eclipsed in humour by its pendant at the Museo Correr representing a son of Hibernia, an Irish giant of the name of Cornelius Magrath, whose portrait Longhi painted in 1757. Visits to the Ridotto formed one of the favourite pastimes of fashionable society in Venice.

One taste of the Venetians remains to be mentioned, namely, their love of the theatre. Out of the older comedy with its familiar characters of Pantalone and Brighella had grown the comedy of Goldoni in the eighteenth century, which became very popular. His famous dispute with Gozzi on the function of drama aroused a keen interest in the Venetian public.

While literature was being enriched with Goldoni's plays, and the excellence of the music of the *conservatoires* in the Venetian capital was delighting its many visitors, art revived once more under the variety of impulses given to it by Tiepolo, Longhi, Carriera, Canale, and Guardi. Giovanni Battista Tiepolo, Guardi's brother-in-law, was the most prominent figure in this movement. It is a noteworthy fact, that even at the time of the decline of the Republic and of Venetian society there still flourished painters, who retained some of the qualities which distinguish the older Venetian masters. In Tiepolo's boldly executed frescoes, for instance, there is the same traditional striving after decorative effects, which manifests itself in Paolo Veronese's works. The great reputation which Tiepolo enjoyed, first at Venice and then at the various foreign courts which he visited, was not approached by that of any of his fellow-painters, though some of them were very highly esteemed. Both Pietro Longhi's minute studies of Venetian manners and Rosalba Carriera's graceful portraits were much appreciated, and while Longhi's art was celebrated in a sonnet of Goldoni, Carriera was eulogised by her contemporary Zanetti in his work entitled *Della Pittura Veneziana*, in which he remarks that she carried painting in pastel to such perfection, "that there was no name renowned in this kind of art which surpassed hers, and few existed who could equal her."





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*Regatta in the Grand Canal*



## VENETIAN SOCIETY AND VENETIAN ART

The most famous painter of views of Venice in the eighteenth century was Antonio Canale, Guardi's teacher, born at Venice in 1697. Before passing on to the chapter on Guardi's life, the writer thinks it may be useful to point out briefly, who were Canale's immediate predecessors in the history of the Venetian landscape painters, and at the same time to transcribe Lanzi's short account of his life, whilst reserving for separate discussion the subject of Canale's use of the *camera ottica*. After having given some particulars about Luca Carlevaris and Marco Ricci, and described the characteristics of their works, Lanzi in his *History of Painting in Italy* writes: "But both of them were afterwards *cacciati dal nido*, driven from their nest (to use Dante's language) by Antonio Canale, more generally known as Canaletto. Sprung from a painter of theatres of the name of Bernardo, he embraced the profession of his father, attaining to an originality of design and a readiness of hand in this branch, which was afterwards of great use to him. Weary of his first profession, he went young to Rome, where he devoted himself entirely to the painting of views from nature, and especially of ancient ruins. On his return to Venice he continued to paint in the same way views of that city, which the union of nature and art had made the most magnificent and the strangest of the world."

Of the painters who in the passage just quoted are said to have been "driven from their nest" by Canale, one, namely Luca Carlevaris, was born at Udine in 1665. He painted landscapes, coast scenes, and architectural subjects, besides views of Venice. The other, Marco Ricci, was born in 1680 at Belluno, which was also the birthplace of his uncle, the painter, Sebastiano Ricci. Marco Ricci made a name for himself as a painter of landscapes and architecture, and came to England in 1710, where his works are said to have been much admired.

The aims of the Italian landscape painters of the eighteenth century will be defined in the chapter of this work dealing with Guardi's landscapes.

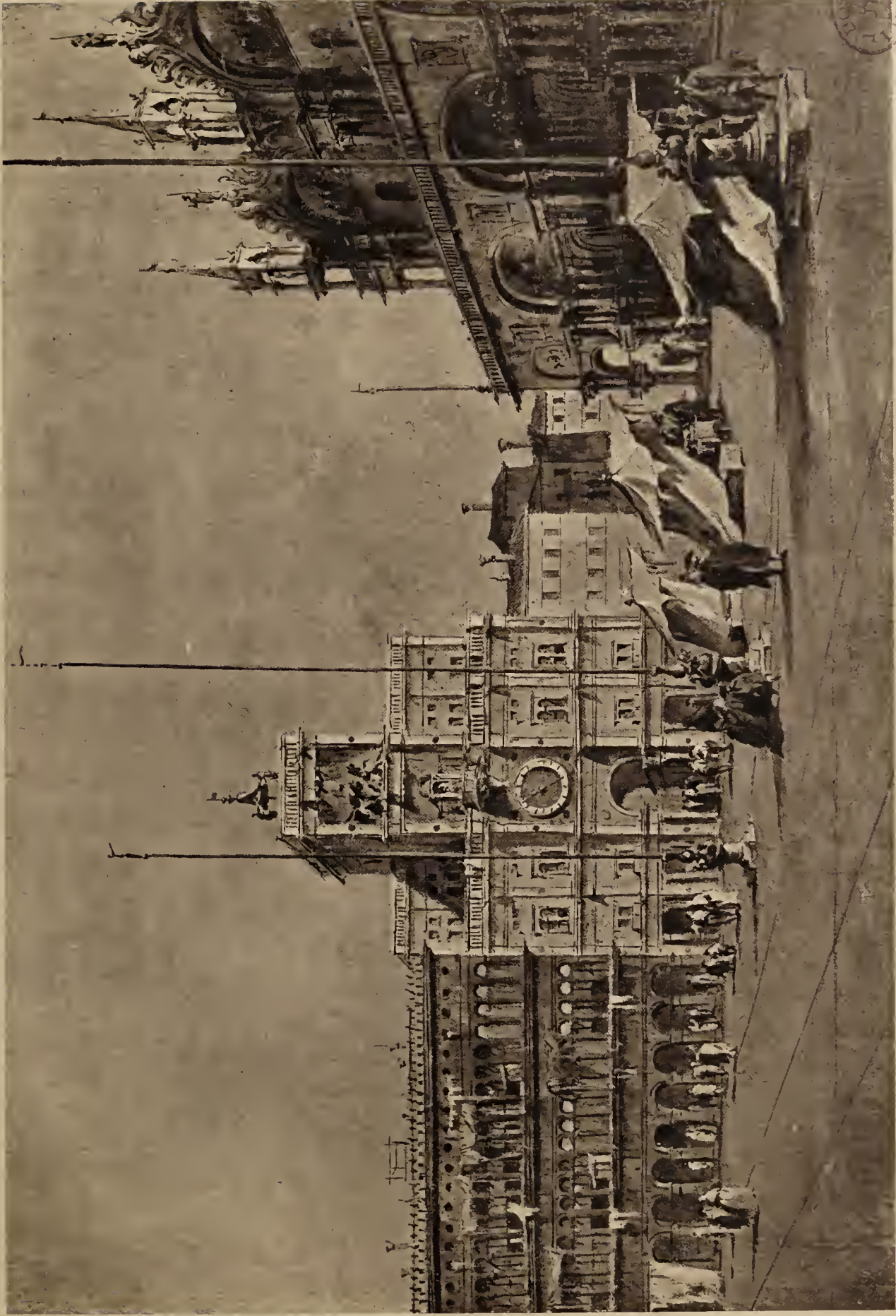
## CHAPTER III

### FRANCESCO GUARDI'S LIFE

**F**RANCESCO GUARDI was a Venetian by birth and education, but not by descent. His parents were Austrian, a fact not dwelt on by Lanzi. And yet this circumstance is not without some significance. In a painter's life the antecedents of his family form a valuable supplement to our knowledge of his development. In the case of Titian, stress has rightly been laid upon the mountain-bred stock from which he issued, as the secret of his wonderful vigour. The singular vividness and freshness of Guardi's impressions may perhaps be accounted for by his extraction on his father's side from a race which for generations had dwelt in a mountainous district. His ancestral home is to be found in the picturesque Val di Sole, in the Italian Tyrol. The pedigree of his family, which can be traced back to the sixteenth century (see Appendix I.), contains the names of several members of it who in turn held positions of trust in civil, ecclesiastical, and military careers. Owing to the services rendered by two of them, Stefano and Domenico Guardi (see Appendix II.), the Emperor, Ferdinand III., granted to them in 1643 a patent of nobility, which was retained by their descendants, Francesco himself occasionally making use of the prefix "DE" in his signature. The coat-of-arms,\* to which the family became entitled, consisting of two stars of eight points each, separated by a *fascia* (see title-page), figures on one of the walls inside the parish church of Vigo d'Anaunia, a spot in the Italian Tyrol, where a member of the Guardi family was priest in Francesco's lifetime. The Christian name of Francesco's father was Domenico. He was born at Mastellina, in the Val di Sole, which formed part of the principality of Trient in the eighteenth century. The original house of his family is still standing in that village, distinguished from other habitations by a partially preserved fresco on its *façade* (see page 24).

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\* The following is the device of the coat-of-arms: On a cartouche ensigned with a coronet—Azure, a bend or between two estoiles of the last.



*Piazza S. Marco towards the Church and the Clocktower*



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Sprung from a stock, the respectability of which is attested by the record of the lives of its most conspicuous representatives (see Appendices III., IV.), Domenico was the first member of his family who became a painter. He was induced to go to Vienna to pursue his artistic studies by his uncle, Giovanni, who held an ecclesiastical appointment in that city. Before leaving Vienna, Domenico married, and subsequently settled in Venice, which, by reason of the exceptional attractions which it offered, has always drawn many painters from the mainland. Several members of the Guardi family had previously made Venice their adopted home, but it will suffice to call the reader's attention to the four members of the family who devoted themselves to painting. They represent one of the many instances of the hereditary practice of art, which are recorded in the history of Italian painters. There were, in the case of the Guardi family, three successive generations of painters in the direct line of descent. First there was Domenico, then his two sons, Francesco and Nicolò, and lastly his grandson, Giacomo, but Francesco was the only one, who became famous as a painter. The pursuit of the same profession by not less than four members of the family, two of whom depicted the same subjects as Francesco, namely, his brother and his son, accounts for a proportion of indifferent works being wrongly attributed to him.

Francesco Guardi was born in Venice, and baptised in the church of S. Maria Formosa on the 5th of October, 1712 (see Appendix V.). Neither through his father, nor through his mother (her name was Claudia Pichler), was there a strain of Venetian blood in him. The former died, when Francesco was four years old.

The only other member of his family, to whose name some interest attaches, is Cecilia Guardi, his sister, who married the celebrated painter, Tiepolo, on the 21st of November, 1719. Cecilia, daughter of Domenico Guardi and Claudia Pichler, was born in Venice, in the parish of S. Polo, on the 23rd of June, 1702, and died on the 1st of June, 1779. She made mention in her will of her "beloved brothers," Francesco and Nicolò, to each of whom she left a small legacy (twenty-five ounces of silver) (see Appendix X.). The following anecdote concerning Cecilia, who would appear to have distinguished herself by spendthrift proclivities rather than by domestic virtues, is related in the *Journal des Goncourts*. It was told by a guest at a dinner-party, given

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by Pierre Gavarni on the 22nd of December, 1883. One night, when she had lost a large sum of money by gambling, one of the players said that he was ready to stake the amount which she had lost, against her collection of her husband's sketches. She played and lost again. Then the winner remarked that he would stake the whole sum of her losses against her villa on the mainland, including the frescoes which it contained (Tiepolo's frescoes). She played again and lost.

With the reader's permission the narrative of Guardi's life will be here anticipated to chronicle an event in the life of yet another member of his family who manifested an adventurous spirit. Francesco Guardi married and had a daughter, whose history is not without a flavour of humour, since an Irishman ran off with her. The authority for this information is a descendant of the pair, who is still living.

Guardi's childhood and youth are nearly completely involved in darkness. We learn (see Appendix IV.) that he lost his father, when he was four years old, and was only enabled to develop the artistic talent, which he displayed at a very early age, through a bounty (*fede commesso di famiglia*) provided by a patron of his father, coupled with assistance from aged relatives. There is a reference to him, when he had already become a painter, in Giacomo Casanova's *Memoirs*, in which the latter writes: "I went out to sup with my brother Francesco, who was lodging with a painter called Guardi. The same tyranny that oppressed me was oppressing him, but I promised to release him from it." This is the only passage, in which the cynical narrator, who at the time was a pupil at a seminary, mentions Guardi. His brother, Francesco Casanova, according to the prevailing custom of the painters of the time, was apprenticed to Guardi, even as Canale is said to have been apprenticed to Luca Carlevaris. Francesco Casanova afterwards became known as a painter of battle scenes.

Two letters of Guardi, which bear the dates of September the 18th and November the 16th, 1750, are extant (see Appendix VI.), showing that he was in correspondence with the eloquent Venetian advocate and patron of art, Carlo Cordellina, to whom they are both addressed. Unfortunately, they do not throw any light upon the painter's relationship with Cordellina. They are written in the Venetian dialect, with an artist's licence in spelling. In the first letter allusion is made to "His Excellency, Lorenzo Grimani," and in the second to Guardi's





*Ponte Priatto seen from behind the Fontana del Gallo*

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## FRANCESCO GUARDI'S LIFE

“unfortunate models.” From the tenor of the second letter it is evident, that further letters were exchanged between the two correspondents.

There is a gap in Guardi's life between 1750 and 1760 which can, however, be partially filled up, since it was within this decade that he must have married Maria Pagani, born in Venice in 1726. In the years 1760, 1762, and 1764 respectively he had three sons—Vincenzo, Giovanni, and Giacomo—all of them baptised in the church of S. Maria Formosa. The parish in which it is situated, adjoins that in which Senator Gradenigo states that Guardi resided in 1764, namely, the parish of SS. Apostoli.

From 1761 to 1763 Guardi was a member of the Guild of Painters (*Scuola dei pittori*), according to a preserved copy of the original list of its members,\* which appears to be lost.

The year 1764 was memorable in Guardi's life for an occurrence, which is of biographical as well as artistic interest. The source from which the account of it is derived, is the Diary of Senator Gradenigo, which is at the Museo Correr in Venice, a voluminous manuscript consisting of no less than forty tomes, dealing chiefly with the lives of saints and religious functions, so that exceptional importance may be attached to the episode (the only one), which the diarist went out of his way to relate about Guardi. The following is a literal translation of the entry in the Diary figuring under the date of April the 25th, 1764 (see Appendix VIII.): “Francesco Guardi, painter of the quarter of SS. Apostoli along the Fondamente Nove, good pupil of the famous Canaletto, having by the aid of the *camera ottica* most successfully painted on two canvases (not small ones) by the order of a stranger (an Englishman) views of the Piazza S. Marco towards the church and the Clocktower and of the Bridge of the Rialto and buildings on the left towards Canaregio, to-day exhibited them under the colonnades of the Procurazie and met with universal applause.”

From the above descriptions it is, of course, impossible to identify the actual pictures exhibited by Guardi in the Piazza, as he has painted

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\* G. Nicoletti.—*Per la Storia dell' Arte, Venezia*, 1891.

*Lista di nomi di artisti tolta dai libri di tanse o luminarie della Fraglia dei Pittori.*

This list includes the names of Domenico Guardi (1715) and of his son Francesco Guardi (1761-1763).

The names of Giambattista Tiepolo (1726-1753), Pietro Longhi (1737-1773), Rosalba Carriera (1750-1753), Antonio Canale (1767), Michele Marieschi (1736-1741), and Bernardo Bellotto (1738-1743), besides those of many other painters contemporary with Guardi, will also be found mentioned in it.

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these (like other) views of Venice many times over. There are pictures by Guardi representing the view of the Piazza towards the church and the Clocktower in the Academy of Fine Arts in Vienna,<sup>264</sup> and at the National Gallery at Budapest.<sup>33</sup> Views of the Bridge of the Rialto, seen from behind the Fondaco dei Tedeschi, are to be found in two other public galleries, namely, the Museum at Strassburg,<sup>236</sup> and the Metropolitan Museum at New York.<sup>171</sup> Examples of each of these two views, both painted by Guardi, are reproduced on pages 12 and 14.

From beginning to end the extract from Gradenigo's Diary is most explicit, under whichever of the following aspects it is regarded. There is the mention of Guardi's abode at Venice in 1764, and a reference to his master. Not only are the two pictures, which Guardi exhibited in the Piazza, described, but their size, the place, where they were on view, and the nationality of his patron are also indicated. Both the exact date of the occurrence, and the fact that Guardi met with great applause, are recorded in Senator Gradenigo's short, but circumstantial account of a bright page of the painter's life. For once the veil of darkness spread over his career is lifted, and a ray of light is cast upon one of the momentary successes which he reaped in his middle age. In 1764 Guardi was fifty-two years old.

No undoubted portrait of the painter is known to exist. There is at the Museo Correr in Venice a portrait, on the back of which one could once read, in large characters, the following inscription (now covered up): "Fran<sup>o</sup> Guardi Pietro Longhi 1764." A French writer, Charles Yriarte, has reproduced it in his work on *Venice* as the portrait of Guardi, and points out the additional value attached to it through the inscription, in which the names of Guardi and Longhi are coupled together. But, in the first place, it may be observed that the inscription itself is far from convincing, and may be a late forgery. On this ground a former director of the Museo Correr, Cav. Lazzari, did not hang the portrait on the walls of the museum (see Appendix XIV.). There are other reasons also for questioning its authenticity. It is not reproduced in the work of Alessandro Longhi, son of Pietro Longhi, entitled *Compendio delle vite dei pittori Veneziani rinomati*, in which there are reproductions of the portraits of the most famous Venetian painters of the eighteenth century. The peruke and costume worn by the person, who holds the palette in the portrait, suggest a



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*Portrait of a man in Boston.*



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social position which Guardi can hardly have occupied. One may therefore conclude, that it is the portrait of another painter, though very possibly the work of Pietro Longhi. It seems to have been utilised in the picture at the Museo Civico in Milan, representing Guardi in his old age selling his landscapes in the Piazza S. Marco, which was painted by a former director of the Brera Gallery. Guardi was said by his grand-nephew Nicolò to have painted his own portrait (see Appendix XIV.). Whether the one reproduced on page 16 is that of the painter by himself, is a moot point, which further research may clear up.

Only one event connected with Guardi's life is known to have happened between 1764 and 1779, the year in which he lost his sister Cecilia, namely, the death of his wife, which took place in 1769 (see Appendix IX.).

In 1782, when Pius VI. visited Venice for a few days, his sojourn in that city was made the occasion of several State and Church functions, in which the Doge Paolo Renier as well as the Pope took part, and Guardi received a commission from an Englishman residing in Venice, Pietro Edwards, to paint four leading incidents in the festive programme in honour of the Pope (see Appendix XI.). It will be remembered, that in 1764 it was also an Englishman who commissioned him to paint two pictures of views of Venice, though his name is not disclosed by Senator Gradenigo. A sidelight is thus thrown upon the *milieu*, in which Guardi seems to have found his patrons. There can be little doubt that it was to foreigners that he as well as Canale looked for commissions. The Venetians had become gradually indifferent to the works of their old masters, the export of which had already begun before the second half of the eighteenth century, and most of their successful painters, as is well known, went to foreign countries to seek remunerative employment. It was not the Venetians who first appreciated Canale and Guardi, but the foreigners who visited Venice, and it is from them that the Venetians learnt to appreciate them. Both Rome and Venice attracted a very great number of visitors then as now.

The most famous English patron of the eighteenth-century Venetian painters was Mr. Joseph Smith, a merchant by profession, and British Consul in Venice from 1752 to 1760. When he applied for this post

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to the Duke of Newcastle, he pressed his suit by stating in a letter, by way of self-recommendation, that he (Joseph Smith) was a "middling genius." In his dealings with Canale he had the reputation of being the keen business man rather than the liberal patron, and the result was that Canale broke off his relations with him and came to England. There is no evidence whatever of Consul Smith having extended his patronage to Guardi. As purveyor of pictures to King George III., he enriched the latter's collection with works of all the more important Venetian painters of the period except Guardi. At Windsor Castle, where all these pictures are now lodged, there are some fifty works attributed to Canale, besides many of his drawings in portfolio, but no single painting or drawing by Guardi.

In his old age Guardi made a pilgrimage to Mastellina, where he visited the house of his ancestors, which had already changed hands. To reach this spot, which is situated in the Tyrolese Alps, he had to pass through Trient. That this was his route, is shown by a drawing of his, which is preserved at the Museo Correr in Venice, and bears the following descriptive note, evidently in his own handwriting: "Covello (*sic*) angolo per andar a Trento" (Covello turning of the road to Trient). Castello Covello, which still exists, and is a strongly fortified spot, is not only represented in Guardi's drawing, but is also said to have been painted by him in some of his landscapes as a reminiscence of his visit to the Tyrol (see Appendix IV.). It commands the pass between the Tyrol and Italy on the way from Trient to Bassano, and is in the Val Sugana, near Primolano. Guardi's visit to Mastellina is stated to have taken place in 1782. On that occasion he went to Caldès, a village near Mastellina, which is also situated in the Val di Sole, to stay with Dr. Felice di Manfroni, to whom, according to the trustworthy information of a direct descendant of his host, Guardi presented the two small sketches<sup>243, 244</sup> facing this page. Further details concerning them will be found in the part of this study dealing with his landscapes. To this day the name of Guardi is remembered not without a feeling of pride in the valley, which was the home of his family.

The tradition that towards the close of his life he was reduced to great poverty and exhibited his sketches in Piazza S. Marco, derives credibility from the fact that, in 1764 he also exhibited two of his pic-







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*Temple with ruins and figure*

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*View of the temple at Abydos*



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tures there. The exact spot where he is said to have had his *bottega* and sold his pictures in the last years of his life, is at the corner of the Royal Palace, opposite the Clocktower and the Ducal Palace. It is a pathetic termination of the career of one who had seen better days, to have to part with his sketches for trifling sums, a few *ducati* only. In this way Guardi is reported to have earned a precarious living, and flooded Venice with small landscapes executed in the presence of passers-by, who carried them away as *souvenirs*. This story is only founded on popular tradition.

A contemporary of Guardi, Dr. Giovanni Vianelli, of the island of Chioggia, near Venice, wrote about him in 1790 in a footnote under the description of three of the painter's works, which are included in his printed Catalogue of pictures (*Catalogo di quadri esistenti in casa del Signor Dr. Giovanni Vianelli*, p. 42):—

*Francesco Guardi*—(translation)—“Of this master no mention is to be found in any edition of the dictionary of painters (Abecedary) nor, as far as I know, elsewhere. His fame as a painter of views is not slight and there are several engravings after his works. He is still active in his old age in Venice where he had the good fortune to live. In this house there is a landscape drawn with a pen on paper by Nicoletto, his brother, who is no longer alive. He was also a painter but his name is not included in the Abecedary.”

“(Di tal professore in nulla ediz. dell' Abecedario nè so se altrove si da notizia come ch' egli nel far di vedute ne sia stimato non poco e la meriti, tanto più che se ne veggono alcune in stampe. Lavora eziandio nella età sua senile a Venezia ch'ebbe per patria fortunatamente. In questa casa altresì c'è un paesello tratteggiato di penna in carta di mano di Nicoletto di lui fratello che più non vive ; pittore anch'egli di nome sebben senza nome nel Abecedario).”

A few years after the publication of this catalogue, Guardi died in Venice. He died on the 1st of January, 1793. As the New Year, according to the Venetian system of calculating it (*more Veneto*), only began in March, 1792 is sometimes mentioned as the year of his death. At the time of his death he lived in the district of Birri in the parish of S. Canziano, where also Titian had lived. It is not known, where Guardi's grave is, but the house in which he died, was ascertained by Dr. Bernardelli to be No. 5433, Campo della Madonna, *detta Madonetta delle Grazie*. It is still in existence, and its exact situation is marked No. 2 in the plan of the parish on page 22. As it is not referred to in Tassini's *Curiosità Veneziane*, the Venetians, it may be

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assumed, have forgotten its association with Guardi. It is reproduced on page 22. The house on the first floor of which he rented his studio (see Appendix XIV.), indicated by the two large windows of Palladian character in the reproduction, can be easily identified, because there is attached to the house a small tabernacle (*capitello*) dedicated to the Virgin Mary. These shrines have existed in Venice at the corners of its narrow streets since time immemorial, and were lit up at night by lanterns for the protection of wayfarers against assassins.

When Francesco Guardi died, he left to his son Giacomo a large collection of his drawings, which are now at the Museo Correr. Giacomo, who is said to have received pecuniary grants from the French Viceroy appointed in Venice after the fall of the Republic (see Appendix XIV.), died in 1835.

The last member of the Venetian branch of the Guardi family died as recently as 1860. He was the grandson of Francesco's brother, and bore his brother's Christian name, Nicolò, and it is his recollections of his grand-uncle which are preserved in Dr. Bernardelli's notes (see Appendix XIV.). As Nicolò was born in 1773 and Francesco Guardi died in 1793, he could have only known his grand-uncle in his declining years, and at the time, when Dr. Bernardelli approached the painter's grand-nephew in Venice to extract from him some information about Francesco, Nicolò was himself old and infirm. According to the latter's statement, Francesco Guardi (see Appendix XIV.) was of average stature (*mezzana statura*), healthy (*sano*), idle (*pigro*), and aged (*invecchiato*). All these attributes relate to Guardi's person, so that the word "*pigro*" may refer to the aged painter's physical disabilities. At his interview with Dr. Bernardelli, Nicolò only mentioned one work by Guardi, which, he said, was at the Ducal Palace and "famous," and it is interesting to recall the fact, that this was a picture representing the fête of the *Bucentaur* (see Appendix XIV.).

It was not until fifteen years after Guardi's death, that we find a notice of him in a standard work, such as Moschini's *Letteratura Veneziana*. There are, however, stray indications that he was not entirely forgotten after his death. In 1794, when some landscapes by him had been stolen from the Palace of Conte Giacomo Massimiliano di Collalto of S. Stin, Venice, he was referred to in the *Gazzetta Urbana Veneta* (February 22-26) as "the celebrated Guardi." The



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*Fair, in Piazza S. Marco*





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following short notice of him was inserted in the *Novelle Letterarie*, in the year 1798 (September–October): “Guardi Vincenzo (a mistake for Francesco) died at Venice in 1793, 81 years old. He was a good painter—in the treatment of architecture, which was his chief pursuit, he followed Canale.”

Unfortunately all the Venetian writers of histories and dictionaries of painters who came after Moschini, appear to have borrowed their information about Guardi from him. Instead of facts about Guardi's career, it is vapid eulogies of his artistic merits which are retailed by them.

It is not, therefore, to his biographers that one must look for enlightenment, but to unsifted manuscripts, such as the Codici of Cicogna at the Museo Correr, through which the writer became acquainted with the *Ducale* of Alvise Mocenigo (see Appendix XII.), or to unpublished diaries, such as that of Senator Gradenigo. In contemporary books as well as in memoirs of the period there is yet a chance of finding allusions to Guardi. It does not, however, appear probable that future research will disclose any important facts about his life. Though the resources of the Archivio di Stato at Venice are well-nigh inexhaustible, all the attempts which have been made to discover his will or other documents relating to his career, have so far proved fruitless.

The ideal of representing the life of a painter as an organic whole can but rarely be realised, and in the case of Guardi only a very imperfect idea of the course of his life can be formed. The writer will, however, draw a few conclusions from the slight materials available, which may commend themselves to the reader.


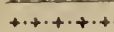
## CHAPTER IV

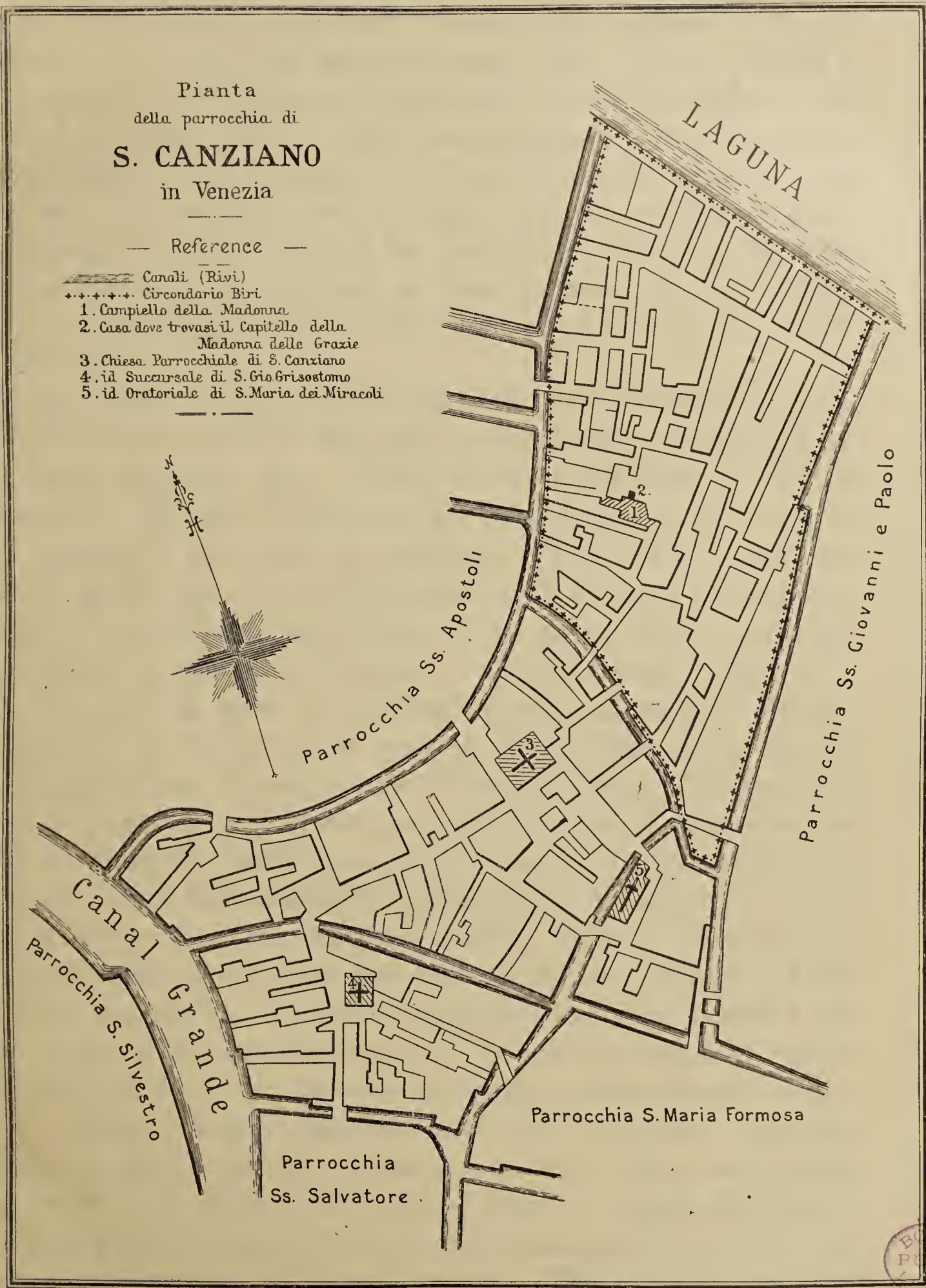
### REFLECTIONS ON GUARDI'S LIFE

**I**N the preceding narrative only one reference has been made to Guardi's absence from Venice, and that is on the occasion of his journey to the Tyrol. It was, it would appear, the only long journey which he undertook outside Italy, but there are some other indications of his having made small excursions to the mainland, which is within very easy reach of the City of the Lagoons. The scenes of his travels must be sought in the north of Italy and not in the south. He did not, like his master, go to Rome, or still further south. A misconception seems to exist in the minds of the uninformed, that Rome inspired some of his sketches of ruins, and pictures representing monuments of Rome have accordingly been erroneously attributed to him. At the Museum at Nantes there is even a picture of a Neapolitan scene, one of the quays at the extremity of Naples (Chiatamone), which is ascribed to Guardi. It seems, therefore, not superfluous to point out that he did not travel in the south of Italy. On the mainland north of Venice he would appear to have covered nearly the same ground as Canale, that is, the valley of the Brenta, which he would also follow to reach the Tyrol, and the territory of Treviso. With the valley of the Brenta may be associated his drawing of a view of Dolo, which is also the subject of several of Canale's etchings, and with the territory of Treviso another drawing representing a country house at Noventa ("On the way to Padua," "*Per andar a Padova*" as Guardi is careful to inscribe on it). Both these drawings are at the Museo Correr in Venice. To find picturesque country he had not far to go, as everybody who is acquainted with the neighbourhood of Treviso, will realise. There is a charming oil-painting by him of the Tower of Mestre<sup>127</sup> ("Torre di Mestre"), which is a reminiscence of a trip made by him to the mainland. The line of the northern mainland coast washed by the Adriatic is recalled by many of his canvases and panels, upon which coast scenes with ruins or fortifications are represented. In spite of the fact that Guardi's landscapes are to a great extent imaginary, they give the impression of being the result of his sojourns

Pianta  
della parrocchia di  
**S. CANZIANO**  
in Venezia

— Reference —

-  Canali (Rivi)
-  Circondario Biri
- 1. Campiello della Madonna
- 2. Casa dove trovasi il Capitello della  
Madonna delle Grazie
- 3. Chiesa Parrocchiale di S. Canziano
- 4. id Succursale di S. Gio Grisostomo
- 5. id Oratoriale di S. Maria dei Miracoli



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## REFLECTIONS ON GUARDI'S LIFE

on the *terra firma*. Besides coast and river scenes, there is a variety of country scenery which unfolds itself in them, open plains, undulating hilly country, and even mountainous regions. In one large picture, not one of his more attractive ones, he has painted a ravine spanned by a bridge, on both sides of which mountains rise up in the foreground, whilst in the distance appear blue hills, not an unfrequent feature in the background of his landscapes. Guardi made sketches when he travelled, and, though it is not possible to trace his journeyings from the study of his landscapes, there can be little doubt, that one sees the outcome of them in many of the castles, towers, country houses, farms, churches, and other famous sites which he has painted.

One fact seems certain in connection with his movements—Venice remained his home as well as the centre of his artistic activity, and he did not settle anywhere else. Owing to his faithfulness to Venice throughout his life, the disclosure of his two abodes in that city at different periods of his career is significant. His family, it may be observed, is said to have lived in the parish of S. Giustina (see Appendix XIV.). Guardi lived at one time in the parish of SS. Apostoli and at another, in that of S. Canziano. In the former he dwelt in the year 1764, and his home is described as being along the “Fondamente Nove”; in the latter he resided at the time of his death, and his domicile was situated in the Campiello della Madonna (reproduced on page 22). A landscape painter's home is very often the source of his happiest inspirations, and it has been ingeniously suggested by M. Emile Michel that the picture of the Scuola della Carità, Canale's masterpiece at the National Gallery, which is conceived in a much more poetical vein than his *motifs d'apparat*, may have been painted from his studio. It cannot be pretended, that Guardi's *vie intime* is revealed by the disclosure of the surroundings in which he lived, since it is in his *capricci* (imaginary compositions), rather than in his views of Venice, that his inner self is revealed. But he has painted a certain number of pictures of the quieter and more deserted quarters of Venice, far removed from the centre of the city and contrasting with its animated and crowded thoroughfares, which are the subjects of his more ambitious canvases. The source of inspiration of not a few of these may be sought in the surroundings in which

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the painter dwelt. Among the drawings of Venetian sites by Guardi at the Museo Correr there are some executed during the later period of his life, which represent places of purely local interest in the parish of S. Canziano (one, for instance, bears the name of a *cortile* near the Ponte Noris in that parish). Similarly many of his paintings of unknown canals, courtyards, and bridges may be associated with the adjoining parish of SS. Apostoli. The "Fondamente Nove," where Guardi's home is vaguely described as having been situated, extend along the north-eastern shore of Venice, facing the Cemetery Island (S. Michele in Isola) and the mainland beyond. In connection with this locality it is worth mentioning that he has painted a view of S. Michele in Isola taken from the "Fondamente Nove," and another view in which the "Fondamente Nove" towards the church of the Gesuiti are seen.

The following table of dates will enable the reader to survey the chronological sequence of the events of Guardi's life:—

- 1712. Birth of Francesco Guardi.
- 1716. Death of his father.
- 1719. Marriage of Guardi's sister Cecilia with Tiepolo.
- 1740. Approximate date of the apprenticeship of F. Casanova to Guardi.
- 1750. Guardi is in correspondence with Carlo Cordellina.
- 1750-60. Guardi marries Maria Pagani.
- 1760. Birth of his son Vincenzo.
- 1762. Birth of his son Giovanni.
- 1761-63. Guardi member of the *Scuola dei pittori*.
- 1764. 1. Birth of his son Giacomo.  
2. (April the 24th.) Guardi exhibits two views of Venice painted for an Englishman in Piazza S. Marco.
- 1769. (January the 28th.) Death of Guardi's wife, Maria Pagani.
- 1779. Cecilia Tiepolo dies and leaves a legacy to Guardi and his brother.
- 1782. 1. Guardi paints a set of historical pictures for Pietro Edwards relating to incidents of Pius VI.'s visit to Venice.  
2. Guardi visits the Val di Sole in the Tyrol.
- 1788. *Ducale* granting a licence to engrave views of Venice by Guardi.
- 1790. Guardi still active in Venice.
- 1793. (January the 1st.) Death of Guardi.

From a glance at these dates it will be seen, that the eventful part of Guardi's life only began after the year 1750. This remark applies to his personal history (he married after 1750) as well as to his artistic career, of which the first definite indication is contained in the extract from Senator Gradenigo's Diary dated 1764. It is evidently to an



*House of the Guardi family at Mastellina*





## REFLECTIONS ON GUARDI'S LIFE

early stage of his life that Casanova refers in his *Memoirs*, in which he speaks of him as "a painter called Guardi," as if he were unknown. In 1764 Guardi is described by Senator Gradenigo as "the good pupil of the renowned Canaletto." During the lifetime of Canale, who only died in 1768, Guardi can hardly have had the opportunity of becoming known to the public, and in 1764, if stress is laid upon his description as a pupil of Canale, he may still be supposed to have been associated with him. If not, why did not Gradenigo introduce him to the reader of his Diary as Guardi simply, or as "the famous Guardi," as he was afterwards styled in the *Ducale* of Alvise Mocenigo, dated 1788 (see Appendix XII.)? Another reason for believing that he had not attained great success in 1764 is, that he is stated to have exhibited in Piazza S. Marco the two views of Venice executed for the *forestiere inglese*. Would a painter such as Tiepolo or Canale have done this? In his *Life of Tintoretto* Ridolfi states, that it was the practice of younger painters, or painters of modest pretensions only to exhibit their works in the Piazza S. Marco and the public places of Venice. It may therefore be concluded, that Guardi (who was already fifty-two years old in 1764) stood at the threshold of the more successful stage of his career, when he met with the great applause recorded by Gradenigo. The period of the heyday of his career may be roughly limited to the duration of the term of office of Alvise Mocenigo IV., Doge in Venice from 1763 to 1779. It cannot be affirmed, that it synchronised with it, but it can be approximately thus fixed. It is this Doge's coat-of-arms which figures in the picture of the "Fête du Jeudi Gras" at the Musée du Louvre,<sup>185</sup> and it is in his presence that take place the ancient games, celebrated on the last Thursday of the Carnival, which Guardi has represented in it. In 1782 Guardi was still executing an important commission for Pietro Edwards. Though he continued to be active in his old age, he appears to have long out-lived the small measure of fame and success which he achieved. His reputation never equalled Canale's, and, whereas references to the latter are not unfrequent in contemporary writers, foreign as well as Venetian, Guardi's name is scarcely mentioned in any work published during his lifetime.

## CHAPTER V

### CANALE AND GUARDI

**I**N his often-quoted Diary (see Appendix VIII.) Senator Gradenigo incidentally remarks that Guardi used the *camera ottica*. This statement is of great artistic interest, because Lanzi\* only asserts that Canale employed the *camera ottica*, adding that he was the first to teach its proper use. Gradenigo's disclosure will, no doubt, come to the reader as a surprise, because Guardi's aims in art differ so much from the more methodical and scientific ones of his master. It is intelligible, that Canale should have used the camera, and in some of his works there are traces of its employment. But in Guardi's there are no such traces.

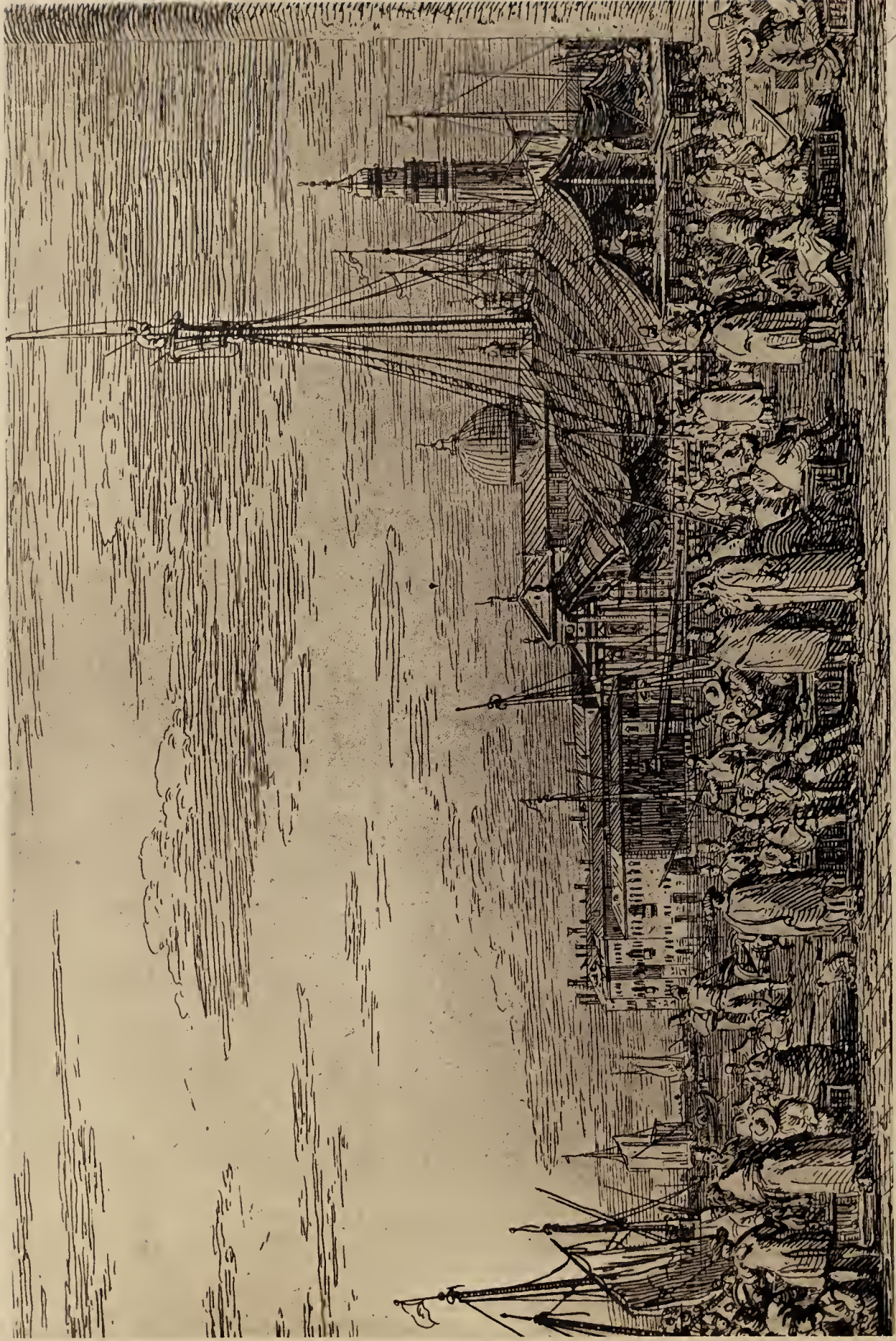
In the first place, however, it may be pointed out that the latter has paid great attention to perspective in pictures of interiors, such as that of the Sala del Collegio (Musée du Louvre),<sup>188</sup> which is reproduced on page 8.

In the second place, it should be remembered, that the ultimate aspect of a painting does not necessarily betray the artificial means which may have been employed to produce it. Many modern painters use photography, and yet their pictures do not reveal this fact. As the *camera oscura* is in principle identical with the *camera ottica*, the same remark applies to the works of painters who used the latter. Nobody would infer that Canale was in the habit of resorting to the camera, from a study of his masterpiece at the National Gallery, the "Scuola della Carità," in the foreground of which the stonemason's yard figures so picturesquely. On the other hand, there is his stately picture at the Musée du Louvre of the church of S. Maria della Salute, a veritable *tour de force* of perfect perspective, from whichever point of view one approaches it, in the quasi-photographic appearance of which the camera seems to haunt the spectator. Whilst Guardi's pictures,

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\* "Servivasi il Canaletto per le sue prospettive della camera ottica quanto all'esattezza; ma n'emendava il difetto specialmente nelle tinte delle arie. Egli è stato il primo che ne abbia insegnato il vero uso, limitandolo a ciò solamente che può piacere" (Lanzi, *Storia Pittorica*, Tomo Terzo, pag. 289).





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*Marquesas seen from the quay of the Paqueton*



*View from the quay of the Birgatta*

1851



## CANALE AND GUARDI

examined by themselves, do not afford sufficient ground for supposing that he used the camera, there is, if not actual proof that he used it, a strong presumption in favour of this view and of the theory of continuity in the methods of working of master and pupil alike.

An etching by Canale, which is reproduced on page 26, may be seen in the Print-room of the British Museum, representing the island of S. Giorgio with the quay of the Piazzetta in the foreground. It is a curious instance of Canale's arbitrary way of transposing edifices. In the etching Canale has entirely reversed the actual positions of the buildings on the island, consisting of the Campanile, dome and *façade* of the church, and houses beyond.

It is not a simple composition, nor one representing architecture chiefly, but a composition, in which there are many accessories. In the foreground there are dealers, soldiers wearing caps and common people besides burghers and costumed figures, some of them standing and others seated on the pedestal of a partially visible column as well as on the benches, which are scattered over the quay. In the centre of the composition there is a very large warship covered with a huge awning, which hides from view part of the church of S. Giorgio.

This etching by Canale, which partakes more of the character of an original composition than of a direct study from nature, Guardi must have seen somewhere, as the reproduction of his picture at the Museum at Treviso (on page 26)<sup>242</sup> proves. Not only must he have seen it, but a careful comparison of the picture with the etching exhibits such a striking parallelism in them even down to details figuring in both compositions, such as the dog on shore, that one is driven to the conclusion that Guardi in this instance used the camera which, as is well known, reverses the images of objects seen through it.

Internal evidence shows, that the etching, which is very vigorously executed, is by Canale, and that it is Guardi who borrowed from him and not *vice versâ*. The slight variations which Guardi has introduced in his painting, are improvements on the original, such as the more picturesque line of the awning and the better balanced composition in the foreground. What is peculiarly characteristic of his handling of this subject is that he should have still further enlarged the warship, which is already very large in the etching.

It is so usual to regard Guardi as an imitator of Canale that this

## FRANCESCO GUARDI

instance of plagiarism, which may appear to be somewhat damaging to his reputation, furnishes a suitable occasion for discussing the extent, to which he borrowed from his master's works. It is the only example known to the writer, in which Guardi has used an entire composition of Canale. So far as regards subjects, he was a follower of Canale, but he differed from him in respect of temperament, style, and technique. There is greater vigour and more charm in Guardi's works than in those of his teacher, and when he has challenged comparison with him by depicting the same subjects, he has excelled him, as M. Paul Leroi has rightly pointed out in an article on Guardi in *l'Art*, 1878, January–March, tome xii. Commenting on an engraving of Brustoloni after a painting by Canale, on which are inscribed the words: "*Bucentaurus et Nundinae Venetae in die Ascensionis*," he writes:—

"Guardi l'a tout simplement copié en en changeant seulement l'étoffage; il a fait disparaître et le Bucentaure et les gondoles de fête, et ne s'est pas un instant préoccupé des crocs-en-jambe à la vérité, que son maître s'était cette fois permis pour le plaisir des yeux, en en changeant de place la façade de Saint Marc; il s'est servilement approprié toute cette étude de Venise un peu fantaisiste d'Antonio Canale et néanmoins il l'a fait sienne et tellement gaie, tellement spirituelle, tellement vivante, que le disciple fait celui qu'il pille échec et mat et que c'est chez lui, chez lui seul, que la cité des Doges paraît réellement en fête."

How opposed the artistic aims of Canale and Guardi were, may be seen from the different way, in which each of them handled architecture. Canale, even when he took an artistic licence and transposed edifices arbitrarily, was careful to preserve their distinguishing features in his representations of them; in Guardi's picturesque renderings of buildings, on the other hand, some of their architectural details are nearly always effaced. In the view of the Piazzetta<sup>191</sup> facing this page he has, for instance, introduced part of the Loggetta, but in his treatment of it all the beauty of detail of Sansovino's masterpiece is obliterated. At the Musée du Louvre there hang side by side two pictures of the church of S. Maria della Salute. One is by Canale and the other by Guardi,<sup>184</sup> and it is instructive to contrast the differences of the aspect of the church in the two pictures. In Canale's it is massive and of faultless perspective, whereas in Guardi's the church seems to rest on less solid foundations. In the former great prominence is given to the buttresses supporting the dome of the church, in the latter they appear to be





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1881

St. Peter's Basilica



## CANALE AND GUARDI

reduced in size. It was, however, not only in the handling of architectural detail that Guardi took licences, but also in the rendering of architectural proportions. The fanciful way in which he dealt with the latter, is illustrated by his small oval picture<sup>76</sup> at the Wallace Collection, representing the arcade of the Ducal Palace, in which he made it look much loftier and more spacious than it actually is. Again, in the picture<sup>83</sup> at the Victoria and Albert Museum—"Fair in Piazza S. Marco," which is reproduced on page 20—he has indulged his taste for enhancing architectural effects by making the arch, under which the Campanile and Square are seen, gigantic, and by excessively foreshortening the wing of the Royal Palace. In his views of the Piazza, which in pictures of the Square, not painted by him, has a somewhat monotonous appearance, owing to the regular intervals at which the columns succeed one another, Guardi often curtailed the length of the colonnades enclosing it. One more instance may be given of the summary way in which he dealt with proportions. It is not an example of excessive foreshortening of buildings such as can be found in many of his pictures, but an illustration of a licence which he has taken in the representation of the Campanile. As the highwayman in Attica—Procrustes—was said to have stretched or cut off the limbs of travellers, according as they were too short or too tall to adapt them to the length of the bed with which he provided them, so Guardi often, apparently to suit the size of his canvas, stretched or shortened the Campanile which figures in his pictures, now lofty and slender, now short and broad. In his treatment of architecture he allowed himself great latitude, but other painters (such as Turner) have gone as far as he and still further in this respect.

Already in the lifetime of Canale and Guardi, Brustoloni, confusing the two painters, erroneously inscribed Canale's name on his engravings of the well-known series of Venetian public ceremonies, which form the subjects of Guardi's canvases, and confusion between the two painters still continues. It may be traced back to a superficial resemblance between some of their works and may be accounted for by the following considerations.

Both masters had a broad as well as a dainty manner of painting, the dainty manner being the more popular one and that, in which they depicted the most dazzling scenes of Venetian eighteenth-century life,

## FRANCESCO GUARDI

culminating in the fête of the *Bucentaur* and the regattas on the Grand Canal. In handling architecture Guardi has occasionally dropped into the more conventional and realistic manner of painting of Canale, as the latter has at times deviated from it and painted picturesque effects similar to those produced by his pupil. An example of a work by Guardi, in which one may observe an approach to Canale's treatment of architecture, is furnished by the illustration of a view of the Bridge of the Rialto on page 14.<sup>171</sup> The building, which recalls his master's style, is on the left bank of the Canal, namely, the Fondaco dei Tedeschi. In front of it there is an old-fashioned chimney, a feature of the Venice of the past, which is preserved in pictures as old as those of Carpaccio, but has now entirely disappeared.

Canale's broad way of handling architecture, can be well studied in several of his views of Rome and Venice at Windsor Castle. In the middle distances of the two views of the Piazza S. Marco at the Castle, one representing the church of S. Geminiano with the Procurazie Vecchie, and the other the Clocktower and surroundings, it may be pointed out, that the scheme of colour is very much like that of Guardi. Did Guardi ever collaborate with Canale on the same canvas? Other pictures, as well as the two of the Piazza at Windsor Castle, suggest a discussion of this question.

Though there is no reliable information as to the way in which Canale employed his pupils, the great number of works which passed under his own name, though many of them have subsequently been recognised as the works of Guardi, Bellotto, or Michele Marieschi, shows to what extent he was assisted by those who formed his school, in what may be called his system of manufacturing views of Venice. In his notice of Guardi in the *Bibliografia Moderna Antica*, published in 1826, Missaglia writes:—

“Antonio Canale gli dava talvolta disegnato alcuna tela al fine che glielo colorisse serbando per se il darlo quegli ultimi tocchi, per cui non potesse venirne dubbio circa l'autore” (Antonio Canale gave him sometimes a canvas with the subject drawn in, in order that he should colour it, but he himself put in the final touches to place the authorship of the picture beyond all doubt).

The source of Missaglia's information is unknown. There is, however, ground for supposing that Canale and Guardi occasionally collaborated on the same canvas.



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*S. Maria della Salute*

Alinari - Firenze



## CANALE AND GUARDI

At Waddesdon Manor there are two remarkable views of Venice,<sup>268, 269</sup> one representing the lagoon of S. Marco, and the other the entrance to the Grand Canal, both enlivened by a multitude of ships of every description. In the background of the former one sees an extensive view of the Riva degli Schiavoni, the Ducal Palace, the Piazzetta and buildings to the left of it; in that of the latter, S. Giorgio, the Redentore, the Dogana, and S. Maria della Salute. On each of these two colossal pictures, which are of the size of Sebastiano del Piombo's picture of the Resurrection of Lazarus at the National Gallery, Guardi's signature is inscribed in large characters, and on one of them in Roman letters. In spite of the fact that they are both signed works, the writer, after having examined them very closely, ventures to advance the opinion that they are instances of the collaboration of Canale and Guardi, not the single-handed achievements of Guardi. Their colouring does not recall Guardi's palette and in the treatment of the buildings in these two canvases the unmistakable touches of his brush are not recognisable. The sky is very heavily painted, and the figures lack the movement and animation of his figures. Whether or not it be assumed that the pictures were originally executed by him and repainted by Canale, so that nearly all traces of his pupil's work disappeared, there can be no doubt that they bear a very much stronger resemblance to works of Canale, such as may be seen at Windsor Castle, than to any of Guardi's, with which the writer is acquainted. But for the signatures which are inscribed on the two pictures at Waddesdon Manor, these powerful and masterly compositions would assuredly have been attributed to Canale. Guardi has painted pictures on a large scale contrary to his ordinary practice. There are, for instance, two very imposing works by him in a unique private collection in London, one of them representing the approach to the Bridge of the Rialto, as seen from the direction of the Palazzo Balbi, and the other the less familiar view as seen from behind the Fondaco dei Tedeschi,<sup>105, 106</sup> but there is a radical difference between the style in which they are executed and the one which marks the two pictures at Waddesdon Manor.

## CHAPTER VI

### VENICE

**G**UARDI'S works can be conveniently divided into three separate categories, and it is accordingly under three aspects that they will be considered in the following pages: First, his views of Venice; secondly, his pictures of Venetian public ceremonies; and thirdly, his landscapes.

In the case of his views of Venice one may further distinguish between those representing architecture, those representing lagoons as well as architecture, and lastly those in which, not architecture, but lagoons are the most conspicuous object. Justice cannot be done to either Canale or Guardi, if one only regards them as painters of architecture. Bellotto and Marieschi may be considered as painters of architecture, but both Canale and Guardi were artists of a superior order, and pursued the higher aims of the landscape painter. It is these higher aims of art which are the subject of the present chapter.

What first strikes one in Guardi's views of Venice, is the attention which he paid to effects of light and atmosphere. Such sparkling effects as he has produced, are not to be found in Canale's pictures. The following descriptions of some of the effects, which are most noticeable in Guardi's pictures of lagoons, will show, not only how great was his skill in dealing with them, but also to what extent he has forestalled the efforts of the school of modern landscape painters by his treatment of light and atmosphere. In two of his masterpieces,<sup>89, 90</sup> one representing the approach to the Grand Canal, reproduced on page 38, and the other a view of the Riva degli Schiavoni with the Ducal Palace, reproduced on page 6, Guardi (the precursor of Whistler) has painted the very subtle effect of a fine green haze floating on the surface of the water. The same natural phenomenon of a vaporous effect caused by the sun piercing through the moist Venetian atmosphere (this time a blue haze) is discernible in his picture of S. Maria della Salute at the Museum<sup>1</sup> in Albi (Dépt. Tarn, France).





*Church of St. Simeone Piccola and the Grand Canal*



## VENICE

In each of the four large pendants by Guardi at the Wallace Collection<sup>71-74</sup>—by common consent a set of his happiest inspirations—very fine effects of atmosphere and light may be observed varying according to the different time of the day when they were painted. In his picture of S. Maria della Salute<sup>72</sup> the effect of light glancing off the surface of the water and illuminating the shadow-bathed copper-coloured wall of the edifice to the right of the church is very daintily rendered; on the rippled lagoons, which curve round the point of the Dogana in the companion picture,<sup>73</sup> his crisp and sparkling style is displayed, and in the view of Ponte Rialto<sup>74</sup> his favourite effect of a flash of light on a cloud stands out most strikingly against the low tones of the picture. In all these masterpieces alike the broken reflections of sunlit buildings upon the clear water form a charming contrast with the houses in half-shadow or entirely in shadow. Not the least beautiful parts of the four pictures are the middle distances, which are remarkable for softness of tone and crispness of outline in the handling of distant objects. The two pictures (reproduced on pages 36 and 30), “S. Giorgio Maggiore”<sup>250</sup> and “S. Maria della Salute,”<sup>267</sup> vary only in details from the corresponding ones belonging to the Wallace Collection. The former is at the Accademia delle Belle Arti in Venice, and the latter at the Liechtenstein Gallery in Vienna.

Commenting on the paintings of lagoons by Canale and Guardi, in an article “*L'eau dans le paysage*” dealing with the lack of movement in representations of water by ancient masters (*Revue des Deux Mondes*, 1 Juin, 1903) M. Robert de la Sizeranne remarks: “Rien n'est plus faible dans les admirables canaux de Canaletto ou de Guardi que le canal lui-même.”

How far this criticism applies to Guardi's way of handling lagoons, the reader, who has had the advantage of inspecting his views of Venice at the Wallace Collection, will be able to judge. In two of them (“S. Giorgio”<sup>71</sup> and the Dogana<sup>73</sup>) the lagoons are such a prominent feature, that they may be regarded as marine paintings. In none of these works is any weakness disclosed in the painter's treatment of water. On the contrary, they exhibit his great mastery in representing wide expanses of lagoons.

Guardi has not only painted the smooth or rippled surface of the lagoons of Venice and the Adriatic, but he has also depicted a rough

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sea. There is a very vivid picture<sup>145</sup> of a storm at sea at the Castello (Museo Civico, Milan), which furnishes a unique example of a marine painting by him, perhaps inspired by the works of one of the Dutch marine painters of the seventeenth century. It bears no slight resemblance to similar scenes of gales, which are the subjects of the pictures of Backhuizen or Willem Van de Velde, and represents three sailing ships, partly hidden from view and tossed on the crest of huge waves, angrily mingling with dark clouds in the background of the composition (see reproduction facing this page). So far as the writer knows, this is the only work by Guardi, representing a grand effect of nature, from which the decorative element is wholly absent. As it is incontestably painted by him, and he was a Venetian master, Ruskin's statement in the Preface to *Notes on Samuel Prout and William Hunt*, "In the entire range of Venetian marine painting there is not one large wave," may be dismissed as a hasty and incorrect generalisation.

Guardi made searching studies of the sky as well as of the sea. The same steel blue or green tones are found in his representations of both, but when sky and sea meet on the line of the horizon, the tones of each are most subtly differentiated. The *sfumato* appearance of his skies seems to require an explanation. In the vaporous subdued tones in which he not unfrequently paints them, the aspect of the Italian, and especially the Venetian sky, is truly reflected, though in the experience of those only familiar with the skies of northern countries these tones are mostly associated with the appearance of the sky which precedes a storm. Guardi has shown keen power of perception and great science in his treatment of the sky. In view of the criticism, which is sometimes heard concerning its more or less artificial blue-green tone, it may be pointed out that he has painted a perfectly blue sky without his favourite admixture of green in a beautiful picture of the Piazzetta,<sup>96</sup> in which a novel feature is introduced in the shape of several birds in the sky starting up from the direction of the Ducal Palace. The writer is not acquainted with any other picture of Guardi, in which he has painted birds in flight. By his process of repainting parts of the sky the composition of which often resolves itself into a network of carefully applied brush-strokes, as well as by his renderings of varying effects of light in different planes of it, Guardi has anticipated the methods of modern landscape painters in dealing with these difficult



*Strom ad. 8.11*



## VENICE

problems of art. He has painted grey autumnal skies as well as blue skies with a variety of cloud-configurations—small fleecy clouds suspended, as it were, in the still atmosphere, and large rolling clouds impelled by a strong movement in the air. He has also most delicately suggested transparent blue clouds of slightly darker hue than the sky, which is seen through them, and observed the transition of the darker tone of blue in the firmament overhead to the lighter blue, as the eye descends towards the horizon in the distance. The sky occupies much space in many of Guardi's canvases, not only in those in which open lagoons figure, but also in his views of squares of Venice, such as the Piazza S. Marco, in which the low line of the horizon sometimes extends down to the third plane of the picture. Modern landscape painters do not generally place the line of the horizon as low as the eighteenth-century painters of *prospettive* and especially Guardi were in the habit of placing it in their pictures. This peculiarity, which is common to the older schools of landscape painting, may be accounted for in the case of the Venetian masters. In Venice, owing to its unique position, a fuller view of the sky meets the eye than in other cities. As soon as one emerges from its narrow streets (*calli*), which, like those of many Italian towns, were built with the object of excluding the sun from them, and passes into its main thoroughfares, the extensive vault of the sky is seen reaching down to the level of the horizon.

Guardi's views of the numerous islands which stud the Adriatic near Venice, are not only interesting because of their dainty execution, but also because not a few of those islands have been submerged owing to the action of the tide, while others have been transformed in consequence of the artificial barricades which the Venetians have erected to protect them against the inroads of the sea. Guardi often painted them in sets; complete ones however are now rarely met with. At the National Gallery at Budapest there are twelve very small views of islands<sup>34-45</sup> very finely executed by him on panel. These appear to have formed part of a larger set of twenty-one, which belonged to Guardi's contemporary, the *littérateur* Francesco Algarotti.

In contrast with the islands of Venice, so many of which have undergone a sea change, the Venice of to-day differs but little from that of the eighteenth century. Single features of the Piazza, such as the church of S. Geminiano, preserved in more than one of Guardi's

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canvases<sup>131</sup> and the Campanile have disappeared, but with these exceptions all the famous sites which he has depicted, remain intact. The Piazza S. Marco, the Piazzetta, the Ducal Palace, S. Giorgio Maggiore, the Dogana, S. Maria della Salute, and the Bridge of the Rialto are still the views which strike the traveller most on his arrival in Venice, and which leave the most indelible impression on his imagination, and these are the *motifs d'apparat* which Guardi has painted again and again. The Bridge of Sighs does not appear to be the theme of any of his canvases. Owing to the fate which has befallen the Loggetta along with the Campanile, no more the cynosure for Venice-bound mariners, it is worth noting that, while the latter figures in so many of his works, there is only one picture of the Piazzetta,<sup>191</sup> to the knowledge of the writer, in which Guardi has painted Sansovino's masterpiece.

As a painter of views of Venice, Guardi has shown, what a fascinating subject topography can be made in a picture. He did not represent them in the somewhat conventional manner of Canale, but in a picturesque style of his own. And it is this aspect of his work, not the topographical one, upon which stress will be laid in the following remarks. Often as Guardi has painted the same sites, he seems always to enliven his pictures with some new element of interest, so that they never have the appearance of having been manufactured or of being hackneyed. It may be said without exaggeration, that the pleasure derived from a good work of Guardi never palls, whereas one is liable to grow weary of the perfection of line and the unerring perspective which are combined in Canale's works.

As the Piazza and the Piazzetta were Guardi's favourite views of Venice (he has painted them more frequently than any other of its familiar scenes), one example of each of them may serve to illustrate, how untrammelled he was by artistic conventionalities.

There is a painting<sup>222</sup> of the Piazzetta by him which is a harmony in brown tones. This scheme of colour, in which he has also depicted other views of the City of the Lagoons, sometimes with a serene white summer sky above them, is most decorative, and reflects the sunny effects in Venice in a very vivid way. Its counterpart may be found in the rich, dark tone in which Guardi's fine picture<sup>182</sup> of the shadow-bathed church of S. Maria della Salute at the Musée du Louvre (Salle Lacaze) is painted.





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*S. Giorgio Maggiore*

Thomson & Co. Ltd.



## VENICE

In Piazza S. Marco, as in similarly enclosed squares of northern towns in summer-time, shadows cast by figures may be seen running simultaneously in opposite directions. This curious and puzzling phenomenon, which Guardi has represented in several pictures of the Piazza, as for instance in the one which is reproduced on page 2, is scientifically to be explained by the circumstance that the second shadow is caused by the light reflected from the buildings on the side of the square on which the sun is shining. Therefore the painter has not drawn upon his imagination in this case, as one is at first inclined to think, but has faithfully copied what he saw. This *lusus naturæ* adds no little variety to the spectacle of gay flutter and *brio* which his figures, scattered over different parts of the Piazza like pawns over a chessboard, never fail to present.

Another element of the picturesque observable in Guardi's views of Venice is their *chiaroscuro* effect. In southern countries the contrast between light and shade is greater than in northern ones. Guardi is fond of accentuating it and sometimes thereby conveys a wrong impression in his pictures as, for instance, in one of his views of S. Giorgio, in which the church and Campanile, which are on one island, appear to be on two separate ones.

For the sake of decorative effect he occasionally plays with values, so that parts of the same picture seem to have been painted at different times of the day. His masterpiece<sup>68</sup> at the National Gallery (No. 210, "Piazza S. Marco"), a striking example of the Rembrandtesque illumination peculiar to many of his paintings, has this appearance. It may incidentally be pointed out, that the Royal Palace could by no possibility cast a shadow on the Square of St. Mark with an outline corresponding to the one painted by Guardi in this picture.

Of the two other works attributed to Guardi at the National Gallery (No. 1054, "A Gondola,"<sup>70</sup> and No. 1454, "Entrance to Canareggio from the Grand Canal"<sup>69</sup>), the first one only is correctly ascribed to him; the second one, representing the view of the Grand Canal, is not by him. The painting of the sky and the buildings in it betrays the lesser skill of another hand and there is no trace whatsoever of what a French critic has aptly called Guardi's *griffe endiablée* in the rendering of the quaintly-costumed figures in the foreground of the picture.

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Guardi's interesting picture<sup>83</sup> of a fair in Piazza S. Marco, which is at the Victoria and Albert Museum, is reproduced on page 20. In connection with this fair, which it had been customary to hold annually on Ascension Day in Venice from time immemorial, and which after 1776 was held in a gallery constructed by the architect Macaruzzi, Cicogna, in the *Bibliografia Veneziana*, mentions the fact that a drawing of this gallery, which remained in use until the fall of the Republic, was made by Guardi and engraved by A. Sandi. The engraving after Guardi's drawing, on which the words "*Franc Guardi pinxit*," and the title, "*Prospectus Novi Circi pro nundinis in solemnitate Ascensionis Venetiis in Foro Maximo*," are inscribed by Sandi, as well as the drawing itself<sup>285</sup> is preserved. The latter, which is reproduced on page 60, will enable the reader to contrast the picturesque primitive booths, which figure in Guardi's view of the Piazza at the Victoria and Albert Museum, with the grotesque and fantastic edifice, which replaces them in his drawing.

A still more grotesque effect is produced by the *mise-en-scène* in a picture\* by Guardi representing a fête in honour of the visit of the Russian Princes to Venice in 1782. On this occasion, memorable for the great hospitality which that city extended to its distinguished visitors, Piazza S. Marco was transformed into an arena, which was surrounded by a huge amphitheatre running all round it. On the side of the church of S. Geminiano a large balcony was set up, and on the opposite side towards the Basilica of St. Mark a colossal triumphal arch. In Guardi's picture, in which these novel structures are visible, one sees in the centre of the arena the chariot drawn by pairs of white bulls which, as described in Pompeo Molmenti's work, *La vie privée à Venise* (troisième partie, p. 99), represented "the triumph of peace."

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\* The writer, who has seen this picture twice in London, has been unable to ascertain its present whereabouts.



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*Approach to the Grand Canal*



## CHAPTER VII

### GUARDI AS PAINTER OF PUBLIC CEREMONIES

THE best-known pictures of Venetian fêtes painted by Guardi are those at the Musée du Louvre in Paris. Together with several other works of the same master, which will be mentioned in the course of this chapter, they form the complete series of twelve public ceremonies engraved by Brustoloni and entitled "*Solen- nitate del Doge di Venezia.*" While it has been conjectured that the whole set of the corresponding pictures by Guardi was a commission executed by order on the occasion of the election of Doge Alvise Mocenigo IV., whose connection with the picture<sup>185</sup> representing the "Fête du Jeudi Gras" has already been referred to, no clue as to their history has so far been given. In a later stage of this discussion, however, certain documents will be communicated to the reader, which indirectly throw some light on the manner in which they were composed by Guardi.

Before dwelling on the character of his masterly and spirited pictures of public ceremonies, it may be pointed out generally that many of the fêtes which he has depicted, like the views of Venice, which serve as backgrounds for them, formed the *motifs d'apparat* of the painters of his day, as for instance the two pictures attributed to Canale's School at the Wallace Collection, "A Fête in the Piazzetta" and "A Water Fête along the Riva degli Schiavoni." A further indication of the extent to which pictures of public ceremonies were the staple of art in Venice in Guardi's time, may be found in the repetitions of the same subjects in the canvases of contemporary painters.

Many of the same ceremonies are represented in Guardi's pictures of fêtes and in the paintings at the Querini Stampalia Collection in Venice. Though the latter are the works of an inferior artist (Gabriele Bella), and contrast with those of Guardi as a dull and colourless page of history contrasts with a vividly written one, some of their titles, which are identical with those of Guardi's pictures, are worth enumer-

## FRANCESCO GUARDI

ating, namely :—“Election of the Doge”; “The Doge, who is carried round the Piazza, distributes coins”; “Coronation of the Doge”; “The Doge in the Sala del Maggior Consiglio”; “The Doge at S. Nicolò, after having wedded the Adriatic”; “Visit of the Doge to S. Zaccaria”; “Fête in the Piazzetta” (“Fête du Jeudi Gras”); “Procession on Corpus Christi Day”; “Banquet given to the Signory and Senate by the Doge.”

Guardi's pictures dealing with the first four of these subjects are of great historical as well as artistic value, because he has faithfully reproduced in them the ancient ceremonial, which was adhered to down to the election of the last Doge of Venice. They represent the following different formalities, which were observed on the occasion of the election of the Doge :—

1. The newly elected Doge, after taking the accustomed oath, received the standard of the Republic and the ducal mantle in the Church of St. Mark.

2. After having made an oration to the people and been acclaimed by them, he was taken on the shoulders of gondoliers upon a portable chair, accompanied by two of his nearest relatives, and carried through the Piazza, along the whole of which he distributed to the people gold and silver coins inscribed with his name, until he came to the Giants' Staircase.

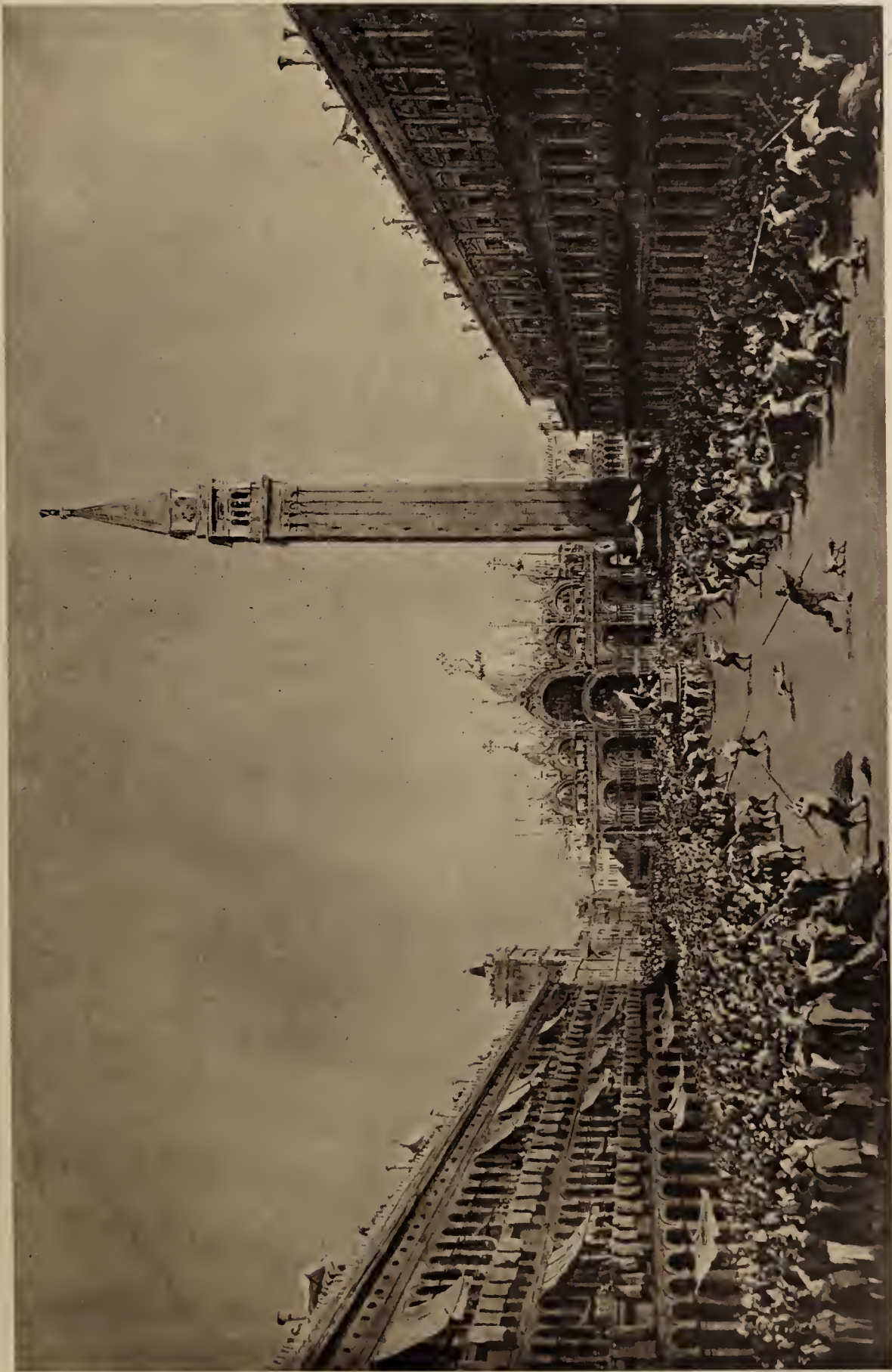
3. At the top of the staircase in the Inner Court of the Ducal Palace he was crowned with the ducal crown.

4. And, lastly, it was customary for him after his coronation to return thanks to the Grand Council for his election in the Sala del Maggior Consiglio.

The pictures of these four ceremonies, in the above-mentioned order, are at the Brussels Museum (“Interior of St. Mark”),<sup>32</sup> at the Grenoble Museum (“Piazza S. Marco”),<sup>63</sup> at the Musée du Louvre in Paris (“The Giants' Staircase”) (No. 1334),<sup>189</sup> and at the Nantes Museum (“Sala del Maggior Consiglio”).<sup>168</sup> The picture at the Grenoble Museum, which Guardi has handled with singular felicity, is reproduced on the page facing the text. It is in a perfect state of preservation and remarkable for the beauty of its colour. So light and airy is the touch of the painter in this masterpiece that it suggests a dream.

The Piazza is depicted in it overflowing with people, in the midst





1871

La Piazza di Montecitorio, Roma, 1871.



## PAINTER OF PUBLIC CEREMONIES

of whom one can discern the humorous figures of constables with upraised staves clearing the square for the progress of the Doge. The details in the picture are so distinct, that on close examination one can even observe the coins scattered by the Doge. The numerous spectators, who figure in it, may be seen on the roofs and at the windows of the Procurazie, which are richly decorated with blue and red carpets, on the balconies in front of the Clocktower and at the base of the Campanile.

The other subjects dealt with in Guardi's pictures of public ceremonies are the periodical visits of the Doge to the churches in Venice, the games for which the Venetians, like the Greeks, were famous, Church processions, public assemblies, the customary State banquets, the reception of distinguished foreign visitors, and, lastly, the festival of the Wedding of the Adriatic. On all these occasions and on others, such as those of the funerals of its Doges, Venice continued, as long as the Republic lasted, to display the greatest pomp and splendour.

In Guardi's two pictures at the Musée du Louvre, No. 1329 and No. 1332, as in Canale's fine one at the National Gallery ("Scuola di S. Rocco"), the yearly pilgrimages of the Doge to Venetian churches are represented. In one of them<sup>184</sup> he has depicted the Doge going to S. Maria della Salute to commemorate the preservation of the city from the plague in 1630, and in the other<sup>187</sup> the visit of the Doge to S. Zaccaria on Easter Day. In the latter picture the ducal crown and jewels are being carried before him. The gaily decorated gondolas and picturesque costumes in the former produce a most attractive *coup d'oeil*. Besides the picture<sup>186</sup> representing the solemn procession on Corpus Christi Day (No. 1331), which the Doge followed, accompanied by the Clergy as well as by the Senate, and that<sup>185</sup> of the "Fête du Jeudi Gras" (No. 1330), which is reproduced on page 48, there is the "Sala del Collegio"<sup>188</sup> at the Musée du Louvre, a most striking specimen of Guardi's interiors of the Ducal Palace. In his picture at Nantes (No. 90, the Doge returning thanks to the Grand Council for his election)<sup>168</sup> Guardi has depicted the spacious Sala del Maggior Consiglio, the walls of which are adorned with the masterpieces of some of the greatest Venetian painters. It is related that there were sometimes as many as a thousand persons present at the

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meeting of the Grand Council. The subject of the companion picture<sup>169</sup> at the same gallery (No. 91) is the customary banquet which the Doge gave to the nobility of Venice on the day following Christmas Day, that is, at the opening of the Carnival season, on which occasion distinguished foreign visitors were only admitted to the banqueting-room as spectators if they wore masks.

The *mise-en-scène* of all Guardi's pictures of state-rooms recalls the appearance of the stage in a theatre when the curtain rises and discloses to the audience a great variety of fancifully costumed figures. Guardi has represented the festive scenes at these public assemblies with truly Venetian humour.

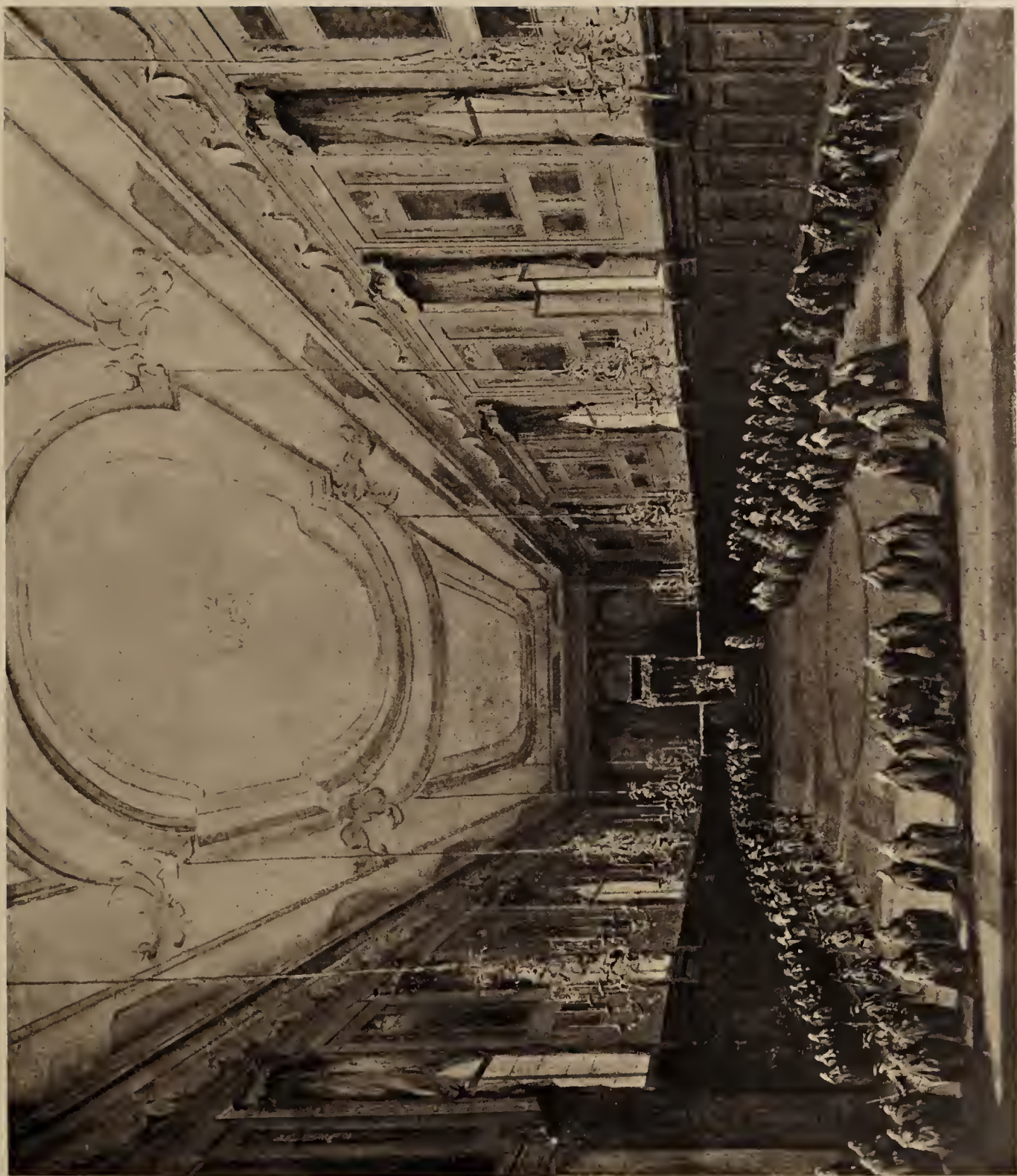
The opportunity of dealing with several questions, which are of artistic interest, in connection with Guardi's pictures of public ceremonies, is afforded by the series of historical pictures which he painted for Pietro Edwards to commemorate Pius VI.'s visit to Venice. Its four leading incidents, the manner in which the pictures representing them were to be composed, and the terms entered into by Guardi and Pietro Edwards, are specified in two most valuable manuscript documents, which are preserved in the Library of the Seminario Patriarcale at Venice (see Appendix XI.). They are written by Pietro Edwards, the first one before Guardi painted the pictures, and the second one after they were completed. The signature attached to the latter, and the words which come after it, are in Guardi's handwriting.

The following text is a translation of the two documents:—

“ *The 21st of May, 1782, VENICE.*

“(I undertake to paint four pictures) . . . in which four functions relating to the stay of His Holiness Pius VI in the Capital of Venice will have to be represented, binding myself to paint views of the sites specified by Mr Edwards and to conform to his directions in the matter of the distribution and grouping of the small figures in the pictures of the functions hereinafter specified; the whole commission to be executed for the agreed price of ten Venetian sequins, that is, 10 for each picture, together 40 Venetian sequins. The following are the functions to be represented:—

- “ 1. Arrival of His Holiness at S. Giorgio in Alga, where he is met by the Serene Prince.
- “ 2. Pontifical ceremony in the Church of SS. Giovanni e Paolo.
- “ 3. On the occasion of his farewell visit His Holiness descends from the throne in the State room to meet the Serene Prince.
- “ 4. His Holiness blesses the assembled people in front of the Scuola di S. Marco.”





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“ *The 24th of December, 1782.*

“ Having finished the said pictures I the undermentioned receive from Mr Edwards aforesaid lire de *piccoli* 680 representing the balance of the sum, to which I am entitled according to the above agreement, that is, the total of lire 880 equivalent to 40 Venetian sequins ; I declare that I have received to-day the balance of lire 680. In addition I declare that I have received this day 8 Venetian sequins, of which he made me a present over and above the sum stipulated for the said pictures, on which I bind myself to make such small further alterations as may be desired by Mr Edwards. I declare that I have received 8 sequins as a present.

“ I, Francesco de Guardi

“ affirm the above that I have received

“ together lire one thousand and fifty six.”

Pietro Edwards, who is referred to in these documents, was a noted personage at Venice as a painter, restorer of pictures, and inspector of State pictures under the successive Venetian and Austrian Governments, and is mentioned by Lanzi in a passage dealing with the encouragement given by the State to the art of picture-restoring in Venice. It will be found in one of the last paragraphs of the third tome of his *History of Painting in Italy* (Venetian school). Lanzi writes :—

“ The studio for restoring pictures was opened in 1778 in a very large room at S. Gio. Paolo, and the worthy Mr. Pietro Edwards was appointed superintendent of it.”

Of the four pictures which Guardi painted, the first one, representing the arrival of Pius VI., appears to be lost. The dates of the incidents which he depicted in them, are as follows : The Pope was met at S. Giorgio in Alga by the Doge and Signory, the patriarch of the city, and several bishops on May the 15th, and was escorted by them to the Convent of SS. Giovanni e Paolo, where he resided during his short stay. On the 16th he attended the Te Deum service in the Church of SS. Giovanni e Paolo.<sup>192</sup> On the 17th he received in audience the Doge and the senators of Venice in the great hall of the convent,<sup>115</sup> and on the 19th (Whit-Sunday), the day of his departure, he blessed the people in the Square of SS. Giovanni e Paolo.<sup>52, 64, 181, 238</sup>

Some points are mentioned in the preceding documents, or suggested by them, which deserve attention. Was Guardi himself present at the ceremonies which he has painted? It is not necessary

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to suppose that he was. As, however, the agreement between him and Pietro Edwards was written out only two days after the departure of Pius VI., it is quite possible that Guardi may have witnessed the four functions. The documents do not refer to his presence at any of the festive scenes which form the subjects of his pictures, but only state that he was to follow the directions of Pietro Edwards as regards the selection of the sites and the distribution of the figures represented by Guardi. These sites were actually the scenes of the ceremonies instituted in honour of Pius VI.

Though at the time when Guardi executed Pietro Edwards' commission, he was seventy years old, there are no indications of diminished cunning of hand in the workmanship of the pictures. The sum which Guardi received for painting them, lire 1,056, corresponded at the rate of exchange then current in Venice to £20 or thereabouts. It included a gratification of 8 sequins.

On another occasion, to which Guardi alludes in his letter to Carlo Cordellina written on September the 18th, 1750, he was ordered by a magistrate to lower the price of certain pictures (see Appendix VI.).

In the exhibition of Old Venetian Masters in 1894-5 (London), at which eleven works by Guardi were on view, two pictures, illustrating scenes of the visit of Pius VI. to Venice, were included, one of them representing the Pope's reception in the great hall of the Convent of SS. Giovanni e Paolo,<sup>115</sup> and the other the Papal Benediction in front of the Scuola di S. Marco.<sup>52</sup> Of this last picture no less than four identical or nearly identical versions are in existence, three of which at any rate are by Guardi, so that it is difficult to determine, which of them is the original one painted by him. The variations in each composition are very slight, so slight as to be only apparent on very close examination.

One of the four pictures representing the Papal Benediction is at the Royal Gallery in Dresden.<sup>52</sup> This example is not as good as the others, and its authenticity does not appear to be beyond dispute. A second version of it, executed with Guardi's usual mastery and freedom, is at the University Galleries at Oxford,<sup>181</sup> a third one is in a private collection,<sup>64</sup> and a fourth (reproduced on page 4) at the Stuttgart Gallery.<sup>238</sup> The following is the description of the subject common to the four pictures. In the background the Pope is seen on





Jameses Ward, Rome.

*Photo of the Bucentaur*

ETHAN  
ALICE  
LIBRARY



## PAINTER OF PUBLIC CEREMONIES

a temporary balcony approached by a double flight of stairs erected in front of the *façade* of the Scuola di S. Marco. Near the Pope, who is represented as folding his hands in an attitude of prayer, one can distinguish to the right the Doge, recognisable by his cap (*cornio*), several cardinals clad in red, one of whom appears to be carrying a cross, and officials wearing the perukes of the period on both sides of the stairs. To the right is seen the Church of SS. Giovanni e Paolo, and in the foreground, on the same side of the square as the church, the statue of Bartolomeo Colleone. The effects of light in the square, which is crowded with spectators, are most cleverly dealt with, as may be seen in the reproduction of one<sup>238</sup> of the four paintings just described, the subject of which is handled with much greater freedom than that of its companion picture<sup>115</sup> representing the reception of Pius VI. (reproduced on page 42).

Of all the ceremonies which are the themes of Guardi's brush, the fête of the *Bucentaur* is the most attractive one. There is a fine picture of this fête<sup>183</sup> at the Musée du Louvre (No. 1328), another small one at the National Gallery of Ireland in Dublin,<sup>53</sup> and yet another at the Museum at Toulouse,<sup>241</sup> resembling in composition the picture at the Wallace Collection, "A Water Fête along the Riva degli Schiavoni." In private collections there are several others,<sup>220</sup> besides the one<sup>61</sup> represented in the illustration on page 66, but the most remarkable and dazzling example of this fête is the one<sup>5</sup> reproduced on page 44. It is a veritable feast for the eye, an apotheosis of gaiety such as another painter with an equally airy touch, Watteau, embodied in his entrancing picture "*L'embarquement pour l'île de Cythère.*" Guardi's picture represents the ship-bespangled lagoon of S. Marco, on which one sees the *Bucentaur* preceded, surrounded, and followed by the richly trimmed gondolas of the foreign ambassadors, one of whose chief duties consisted in waiting upon the Doge on all State occasions. In the background of the composition there is an extensive view of the Riva degli Schiavoni with the architectural glories of Venice clustering round the Piazzetta. Various episodes of the fête of the Wedding of the Adriatic are represented in Guardi's pictures of the *Bucentaur*. The actual ceremony was performed on Ascension-day by the Doge, who, after the *Bucentaur* had reached the mouth of the harbour, threw a ring into the sea blessed by the bishop

## FRANCESCO GUARDI

with the words: *Desponsamus te, mare, in signum veri perpetuique nostri domini.* Guardi has represented the setting forth of the gilded barge from the Riva di S. Marco, which is the subject of the picture reproduced on page 44, the passage of the *Bucentaur* along the Riva degli Schiavoni,<sup>241</sup> its appearance in the open sea on its way to the Lido,<sup>61</sup> and, lastly, the Doge embarking on it to return to Venice after the performance of the ceremony<sup>183</sup> (see reproduction facing this page).

In all these pictures Guardi has suggested the swift movement of a fleet of gondolas accompanying the *Bucentaur* in an inimitable way. Richly decorated gondolas as well as dark gondolas, harmonising with the subdued tones of the lagoons, may be found in his pictures. Of the great variety of boats and barges which he has depicted, the gondola is the most graceful as the *Bucentaur* is the most stately. In his pictures of water-fêtes he has enlivened the lagoons with crowds of pleasure-boats of most elaborate designs. In one of them,<sup>29</sup> which represents a regatta, he has most daintily compressed within a small compass all the thrilling incidents of a gondola race on the Grand Canal. The exquisite picture<sup>167</sup> reproduced on page 10 also illustrates a scene at a regatta. Ponte Rialto figures in the background of it. In the centre of the Grand Canal a single line of gondolas may be seen taking part in the race, each competitor bending over his oar in keen rivalry. A lengthy view of the canal is displayed and numerous spectators in gala boats and barges are visible in the foreground of the picture as well as along both banks of the canal.

In view of the large output of pictures, representing water-fêtes, by Venetian painters of the eighteenth century, it may be pointed out, that some of them, which are painted in a style not dissimilar to that of Guardi, are palmed off as his own works. Clever as these works often are, it is not difficult to distinguish between them and Guardi's. None of his imitators has produced dazzling and subtle effects approaching those which constitute the charm of his renderings of these festive scenes.



ST. JOHN  
N. B.  
LIBRARY

*The harbor of St. John, N. B., showing the harbor and the city.*



## CHAPTER VIII

### GUARDI AS PAINTER OF CROWDS AND FIGURES

**I**N all his pictures of public ceremonies and fêtes Guardi has handled crowds in a most masterly way. In contrast with the somewhat broad humour which is often a feature of pictures of crowds, and notably of the kermesses painted by Dutch masters, there is in Guardi's studies of public gatherings a refined kind of humour arising out of the incongruity of the heterogeneous elements composing them. Pell-mell he groups men and women of all sorts and conditions of life who have flocked together, to see a function or join in a ceremony. All Venice is represented in his pictures of fêtes, from the Doge down to the beggar. State officials, Church dignitaries, gondoliers, artisans, and only half-clad spectators, high and low, rich and poor, may be seen in one and the same throng. It is this motley appearance of his crowds which makes them interesting.

A marked peculiarity of the fêtes at Venice was that its whole population took part in them, the patricians as well as the people. The latter in the eighteenth century only craved for amusement, and the former humoured the people, who had entrusted to them the conduct of its State affairs, by organising every variety of fête. The fêtes were a means of government whereby the goodwill of the people could be secured. Accordingly the noblemen condescended on all festive occasions to hobnob with the passers-by in the Piazza or elsewhere, and to address them in a most friendly manner.

It was during the famous Carnival season, which in Venice lasted six months, that public gaieties were at their height, and that thousands of visitors were attracted to the City of the Lagoons to take part in them. Masks were in general use, and there were no bounds to the frenzy of the universal excitement in that gayest of seasons. A vivid image of what was one of the most popular Venetian amusements is represented in Guardi's picture<sup>185</sup> of the "Fête du Jeudi Gras," which took place on the last Thursday of the Carnival. Besides the

## FRANCESCO GUARDI

acrobatic display of the gondoliers, which is depicted in it, and a performance on the rope, which is suspended in mid-air across the Piazzetta, the feat of cutting off a bull's head was accomplished, which gave rise to most vociferous demonstrations on the part of the populace. Guardi has represented an overflowing crowd with unrivalled skill in this picture, in the foreground of which one can distinguish the familiar figures of the Venetians with their long cloaks, while behind them is a sea of countless heads, a mere abstraction of a multitude. The painter's great facility in drawing crowds may be ascribed to his lively imagination and retentive memory.

The numerous spectators in Guardi's pictures of interiors (excepting the two examples of church interiors mentioned in the preceding chapter) may be said to represent the fashionable society in Venice. These pictures are so radically different from Pietro Longhi's in conception, character and style, that it would seem unnecessary to draw attention to contrasts between them but for the fact, that two interiors have been claimed for each painter in turn. There are at the Museo Correr two pictures of Venetian manners, which should be attributed to Longhi, but are now ascribed to Guardi, and Mr. B. Berenson, in the most useful Index to his book on *The Venetian Painters of the Renaissance*, appears to accept them as genuine works of Guardi. One of these pictures represents a masquerade in the Ridotto, which was the favourite haunt of Venetian society in the eighteenth century ("Sala del Ridotto"), and the other one groups of elegant cavaliers and dames in the reception-room of a convent ("Sala del Convento di S. Zaccaria"), in which a puppet show is introduced by the painter. Both pendants are typical illustrations of the levity and licence of the age. Neither of these two paintings is executed with Guardi's dash and freedom. But quite apart from the question of style, the figures of the pictures are much larger than any which are to be found in Guardi's works. He invariably painted them on a small scale. Longhi, on the other hand, never drew small figures. Both masters have depicted the Venetian costumes of the period, the Carnival costume (with mask) common to men and women (*bauttà*), the hooped dresses of ladies wearing long silk scarfs (*zendallete*), and senators in long robes (*simarra*) and white perukes, but how differently they have handled them! While Guardi, who was an





*View in the Piazza*

1871



## PAINTER OF CROWDS AND FIGURES

impressionist, only suggested the picturesque outlines of the costumes, Longhi, who was a realist, was liable to make an abuse of the resources of the wardrobe in his quaint and graceful pictures.

Guardi's figures are called *macchiette* in Italian painters' language, to denote their sketchiness. In contrast with the other parts of his pictures, which were frequently carefully finished, his figures are always unfinished and sketchy. By this contrivance greater prominence is given to them, and a scenical effect is produced. He painted his figures now in opaque and now in semi-opaque colours; in a stiff pose, or with swing and animation. In his earlier works his figures have a rather wooden appearance, due to the fact that his hand was untrained, while in his mature productions he imparted to them that quality of flutter, which is so striking in the figures of his picture<sup>68</sup> at the National Gallery (No. 210, "Piazza S. Marco"). Guardi drew and painted figures as well as crowds from memory.

There was, however, a time in the course of his career, when he also made small studies of men and women from life. It is not generally known, that Guardi has painted a limited number of portrait sketches, which, in spite of his imperfect drawing and modelling of the human face, are very charming. Several such portraits were included in the collection of Lord Clifden. The following are short descriptions of them:—

1. A man with a gun.<sup>119</sup>—Against a sea-green background the highly coloured face of a youth is seen, wearing a light blue coat. A nosegay decorates his round hat, which is tilted on one side of his head (reproduced on page 50).

2. Two portraits representing the same lady attired in a light blue dress.<sup>275, 276</sup> Head and shoulders.

3. A set of two very small portraits of a youth wearing a blue coat and a lady of fashion with a picturesque cap.<sup>277, 278</sup>

Another instance is given by Waagen in *Treasures of Art in Great Britain*, which is described as a male portrait in an oval in black dress with white falling collar, the ground a curtain of broken green. He adds, however, that he cannot pronounce with certainty upon its authorship. A most interesting specimen of Guardi's portraits will be found reproduced on page 16. It bears on the back of it the inscription: "Guardi (*par lui-même*)."<sup>135</sup> Though it cannot, of course,

## FRANCESCO GUARDI

be accepted as the portrait, which the painter is said to have made of himself, as the inscription which it bears, may be a later one, it is an authentic work by Guardi, and has the appearance of being a faithful study from life. The features delineated in it suggest a man of the middle class (in fancy costume), and contrast strongly with those of the effeminate, long-faced pale Venetian *raffinés* painted by Longhi. In connection with these small portraits it may be mentioned that in the second of the two letters written to Cordellina by Guardi in 1750 (see Appendix VI.) reference is made to his "unfortunate models." In the remaining part of this letter he may be alluding to a small portrait which he was to execute. "Now I pray you," he writes, "to oblige me as you courteously promised you would after S. Martin's day, which has already elapsed. I count upon your doing so, and be assured that you are dealing with an honest and honourable person. I pray you earnestly to give me some reply to satisfy me."

Carlo Cordellina, to whom this letter was addressed, was a patron of Tiepolo, and it was by Tiepolo, or at least under his supervision, that the frescoes in Cordellina's villa at Montecchio Maggiore were executed.

More than one critic has recently expressed the opinion, that Tiepolo inserted figures in Guardi's pictures, and Dr. H. Modern, in his appreciative book on Tiepolo, mentions some of Guardi's works, in which he suggests that Tiepolo added the figures. With the exception of one of them,<sup>265</sup> which is at the Academy of Fine Arts in Vienna (No. 504), and represents the Piazzetta, the writer is acquainted with the pictures on which Dr. Modern bases his conclusion, and he does not think that there is sufficient ground for arriving at it. His own study of Guardi has extended over several years, and he has not come across a single work by this painter in which the figures could safely be attributed to Tiepolo. The figures in Guardi's pictures at the Musée du Louvre (No. 1329, the Doge going to S. Maria della Salute,<sup>184</sup> and No. 1335, representing the same church)<sup>182</sup> cannot be regarded as additions by the hand of Tiepolo, as they are alleged to be; and in two further examples<sup>102, 103</sup> adduced by Dr. Modern (reproduced on pages 52 and 54) it is rendered apparent by ocular demonstration, that the figures were inserted by Guardi, several of them being identical with those which may be seen in the smaller



*Portrait of a man with a gun*



## PAINTER OF CROWDS AND FIGURES

versions<sup>75, 76</sup> of the two pictures at the Wallace Collection. The writer is not aware that Tiepolo's favourite colours (bright red and orange-yellow) have been used for the painting of any figures in Guardi's pictures. For these reasons Dr. Modern's theory does not appear to be tenable. At the same time it must be admitted, that there are some few works by Guardi in which figures have evidently been added by another hand, as, for instance, the two seated figures as well as the standing one in the foreground of his picture,<sup>83</sup> "Fair in Piazza S. Marco," at the Victoria and Albert Museum (reproduced on page 20). As the legacy which Cecilia Tiepolo left to Guardi and his brother on her death, notwithstanding that she had many children of her own, points to the subsistence of friendly relations between the two families, the assumption that Tiepolo assisted his brother-in-law, is in itself plausible, but it remains to be proved. It is a well-established fact that Tiepolo inserted figures in the pictures of other painters of the period and also in Canale's according to Lanzi. But Canale was not a good figure painter, and could not, in the writer's opinion, have drawn figures such as those which enliven his picture at the National Gallery, "Scuola di S. Rocco." Guardi, on the other hand, excelled in drawing figures, and would not need assistance. Until quite lately it has not been suggested by any writer, that Tiepolo also painted figures in Guardi's pictures.

## CHAPTER IX

### GUARDI'S LANDSCAPES

IT has already been stated, that when Guardi visited the Val di Sole in 1782, he presented two sketches<sup>243, 244</sup> to Dr. Felice di Manfroni, of Caldès. These sketches are now in the possession of the grandson of the latter, Cav. Emilio di Manfroni, who has very kindly communicated to the writer the circumstances under which, according to the tradition current in his family and faithfully handed down from father to son, Guardi produced them. Before his departure from Caldès, the painter went into the study of his friend Dr. Felice di Manfroni, whose guest he had been, tore the parchment covers from a *corpus juris*, and after fastening them across two stretchers, improvised the two sketches, which he left to his host as a *souvenir* of his visit. The sketches are of the same size as the two illustrations facing page 18. On the back of their old frames there is the following inscription in the handwriting of the father of their present owner: "*Capricci del Guardi 1782 pittore Veneto nativo di Mastellina in Val di Sole—dono dell'autore a Dr. Felice di Manfroni di Caldès.*" The history of their production sufficiently accounts for the fact that Guardi painted them on parchment and not on panels according to his general practice. Two points in connection with their composition deserve to be emphasised.

Guardi is stated to have painted them from memory. In his old age he painted many small landscapes, not as a pastime, but as a means of livelihood, which he sold or gave to criers to sell under the Procurazie in the Piazza S. Marco. It may be presumed that they were also composed on the spur of the moment.

It was Guardi's habit to make sketches in pairs, and many of them have the same peculiarity, as the two reproduced on page 18. It consists in a free representation of one and the same architectural feature in each of them. In one of the illustrations, in which a coast scene with boats and sails is seen, there is an imposing Roman arch





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*Arcade of the Quai de la Seine.*



## GUARDI'S LANDSCAPES

on shore, which also figures in its pendant. In other respects, that is, in composition as well as in illumination, these two small landscapes contrast with one another, and it is in the points of contrast between them that lies one of their charms, which is lost as soon as they become disunited.

The general character of Guardi's landscapes renders necessary a few remarks concerning the aims of the school of the Italian landscape painters of the seventeenth and eighteenth centuries to which he belonged. They were not animated by the impulse to study nature minutely, as the great Dutch landscape painters of the sixteenth and seventeenth centuries were. What interested them, was the picturesque element in nature, and their principal object was to reproduce in their landscapes picturesque features borrowed from their surroundings and grouped according to their fancy. Except in the case of edifices of famous towns, they did not pay great attention to the truthful representation of nature. Accordingly the scenery which they delineated, is, to a large extent, imaginary. In Guardi's landscapes or *capricci*, as they are commonly called, there are buildings which he copied from nature, such as Castello Covelò (see Appendix IV.); but apart from them these landscapes were composed by him. Many of the ruins which he has introduced in them, are taken from second-hand sources, as, for instance, classical weather-worn remains, triumphal gates, Gothic arches, pyramids, obelisks, edifices of Palladian character and monuments of nondescript styles. These represent Guardi's favourite architectural formulæ of the picturesque. An instance of one of his formulæ of the picturesque, when he dealt with scenery, is furnished by the illustration on page 62. The group of two bare, crooked trees in the centre of the composition, one leaning over the other, does not appear to represent a direct study of actual trees from nature, but rather to embody the painter's idea of the picturesque, which he has suggested by the combination of two trees. Similar trees, now single and now in groups, recur in his landscapes. His architectural formulæ of the picturesque also reappear in them frequently.

The element of the picturesque is much more prominent in Guardi's *capricci* than in his views of Venice. Very often it takes the form of unexpected contrasts, as, for instance, in his fine composition<sup>6</sup> reproduced on page 70. If this picture had not been painted by a master

## FRANCESCO GUARDI

who had both piquancy and charm of style, the juxtaposition of the dilapidated Roman ruin and the Venetian palaces, which forms such a pleasing anachronism in his composition, would have produced a grotesque ensemble. Guardi's *capricci* afford many examples of such accidental and unexpected contrasts. His sense of effect is so true, that he has given the appearance of reality to his most fanciful compositions. The possession of this faculty shows that he was a painter of unusual gifts. The power of copying nature faithfully is much commoner among artists than that of giving verisimilitude to the scenes which they paint. Guardi's landscapes not only have the appearance of reality, but they sparkle with life. Nature appealed to him as the scene of human activity, and it is as such that he has represented it in his landscapes, which he enlivened with numerous Lilliputian figures. The most striking one is that of the Venetian in the picturesque costume of the eighteenth century, moving about amidst scenes of classical ruins or buildings, which sometimes vaguely recall well-known edifices of Venice. Other figures which recur in his landscapes, are those of anglers on the bank of a river, horsemen, women carrying baskets, men carrying sticks, wayfarers, labourers cultivating the soil, and boatmen engaged in rowing or sailing, landing or transshipping merchandise. For the purpose of the preceding criticism no distinction between Guardi's *capricci* appeared to be necessary. They may be broadly divided into two categories, those in which landscape is the principal feature, and those which are embellished with ancient remains as, for instance, the two large decorative paintings<sup>80, 81</sup> by Guardi at the Victoria and Albert Museum (Nos. 551 and 664). The interest in these pictures centres in the treatment of the distant landscape consisting of bird's-eye views of real or imaginary scenes enshrined, as it were, in architectural settings in a way peculiar to Guardi. The two pendants are painted with greater finish and with less spontaneity than his small *capricci*, which are characterised by the same vigour of execution and a subtler charm withal.



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*Archway in Venice*



## CHAPTER X

### GUARDI'S STYLE AND TECHNIQUE

THE originality of Guardi's style and technique cannot fail to strike the most superficial observer, as it is shown in the smallest details of his works, the *staccato* of his picturesque lines, the quivering movement of the water in his paintings of lagoons and those eccentric flourishes of his brush, which often look as if they were the result of accident. The idiosyncrasies of his style are most accentuated in his sketches. Many odd scratches and marks are noticeable in them on close examination, in which there appears to be no design, and it is only when they are viewed at a distance, that by a kind of magic they assume form, and that all the parts seem to drop into their proper places. These odd signs may be compared to the sculptor's thumb-marks on the clay, which he has roughly moulded into shape. Seen at close quarters, it has an uncouth appearance, but at a distance its artistic effect becomes visible.

Guardi's nervous style is an illustration of the length to which the principle of shorthand can be carried in art without the sacrifice of true effects. It may be described in the following way. First, he sketches in the general scenery of his picture with very few details, and then he proceeds to set off against the background whatever objects strike him in the surroundings, which he is depicting, with vigorous and incisive touches of the brush. The most salient feature of his original technique admits of very brief exposition. After having started his picture by painting lightly over the whole of his canvas, he paints over parts of it again with solid *impasto* so as to accentuate and crystallise certain effects. It is by this ingenious process consisting in *rehauts* that Guardi has rendered the effects of light which are so vivid, crisp, and instantaneous in his pictures.

Guardi did not use colour as copiously as Canale. Like his master and the Venetian painters of his time, he prepared the ground before painting on his canvas, which is usually of a coarse texture. The

## FRANCESCO GUARDI

object of preparing it was to ensure softness of tone. This manner of painting was accordingly called vaporous (*maniera sfumata*). None of Guardi's fellow-painters, who adopted this manner of painting, has produced the delicacy and mellowness of his sunny gold, silvery grey, steel blue-green, and copper-red tones.

The grounds which Guardi used (Venetian red or some kind of ochreous earth), are often clearly seen through the colours which he very thinly painted over them. In one picture the ground is of a pinkish hue and pierces through a grey sky to which it imparts iridescence; in another it is of a dark tone and deprives of brilliancy and, as it were, deadens a blue sky.

It may be pointed out that, while Guardi may be said to have only had one style, the technique of his painting varies considerably. According to the effect which he intended to bring out, or according to the mood of the moment, he handled his subjects differently. Now he aimed at soft harmonious effects and now at crisp ones. One picture he conceived in a contemplative mood, another in a gay one, and again another in a violent mood. In adapting his brush to these different requirements of his art he was very versatile.

Guardi's best works are those in which there is perfect transparency of tone. One can detect an affinity of well-harmonised colours in all his acknowledged masterpieces such as his four large views of Venice at the Wallace Collection, which justifies one in supposing that they are the works of his maturity and all belong to the same period. They can be distinguished on the one hand from his early works and on the other hand from his very late ones. In his early ones, when he was still under the immediate influence of Canale, he painted in the manner of his master, that is, with somewhat solid colour, and did not aim at transparency of tone as he did in his mature period. This was what may, for the sake of distinction, be called his non-transparent manner of painting. It is illustrated by his youthful achievement ("Fair in Piazza S. Marco") which may be seen at the Victoria and Albert Museum.<sup>83</sup>

In his latest period Guardi's paintings became opaque and tended to be dark, differing in this respect from his early (non-transparent) paintings. There are not a few works, in which a decline in his sense of colour is manifested. Dimmed by age, his eye could no longer see subtle gradations of tones. In his late sketches the sky is







*Ascent of a balloon*



*Ascent of a balloon*



## GUARDI'S STYLE AND TECHNIQUE

sometimes of a very pronounced green hue, and instead of the golden tints of the sunlit edifices, which stand out so prominently against the soft blue skies in the works of his best period, effects of light on buildings are depicted in crude tones resembling the colour of mahogany and suggestive of wooden structures rather than of stone. Stripped of all charm of colour, his very late works present a most weird aspect. Francesco Zanotto lays stress upon Guardi's dark manner of painting in his notices of two of his pictures (Clemente Bordati Collection), one representing a sunrise ("S. Michele di Murano") and the other<sup>124</sup> a sunset ("A Canal Scene on the Rio di Canareggio"). To these may be added a few other examples. One of them<sup>20</sup> (reproduced on page 56) is a very interesting work by Guardi at the Berlin Gallery (a recent acquisition), representing the ascent made by Count Francesco Zambecari in a balloon at Venice, which would appear to have taken place not long after the invention of the balloon by Montgolfier in 1783. It was in this year, that Zambecari made a balloon-ascent in London. This remarkable picture, which is most spirited in composition, makes a gloomy impression on the beholder because it is painted in Guardi's opaque manner. Two other of his works,<sup>91, 92</sup> one representing the Piazzetta and the other an island in the lagoons, are so sombre and dark that they suggest night effects.

While Guardi's style and technique are entirely original, it may be pointed out that the nearest approach to the *chic* of his style and the neatness of technique in his finished works is to be found in the productions of the French school of painting.

## CHAPTER XI

### GUARDI AS DRAUGHTSMAN

**T**RUE to the traditions of the great Venetian masters, Guardi was a colourist and followed their example in not producing many drawings.

As a draughtsman, in the academical sense of the word, he had obvious shortcomings. His lines lack the precision of those of Canale, and his figures the delicacy of touch which is so conspicuous in the fine pencil-drawings of Pietro Longhi at the Museo Correr. But, in spite of these limitations, Guardi's black-and-white work arouses a much keener interest than that of either Canale or Longhi. If his drawings do not add to his fame as an artist as Longhi's do, they may be said to be unsurpassed in vigour and suggestiveness. They have not the charm of his paintings, and appeal more to the student than to the public. As documents throwing light upon Guardi's original temperament they are most instructive, because one sees in them his simplest formulæ of artistic expression stripped of the attribute of colour. If one compares them with his paintings, it may be observed that he is a still more pronounced impressionist as a draughtsman than as a painter. His drawings are striking, not only by their unmistakable style, but by the omission of all details irrelevant to picturesque effects.

Like Canale, Guardi made free use of sepia in his drawings, and sometimes the soft tones of his paintings are foreshadowed in the tones which he produced in this medium.

At the Museo Correr at Venice there is a collection of over eighty drawings attributed to Guardi, including some of Giacomo his son, which are easily distinguishable from his own. They are slight and rough sketches of very hasty execution, and probably all belong to the last period of his artistic activity. Francesco bequeathed a number of



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*Courtyard in Venice*





## GUARDI AS DRAUGHTSMAN

drawings to Giacomo, and the latter is reported to have asked for them the sum of 300 sequins, and to have refused an offer of 200 (see Appendix XIV.).

As is shown by a note in Giacomo's handwriting attached to a small album, in which some of the eighty drawings referred to are preserved at the Museo Correr, Count Teodoro Correr, the founder of the museum, bought a few of Guardi's drawings from his son for a trifling amount. The note, which is cancelled, runs as follows:—

“On October, the 26th 1829, I received Lire 14.5 on account from Teodoro Correr for eighteen drawings of my father. Should the price not be agreed upon, I bind myself to return the said sum, Giacomo Guardi.”

(“Adi 26 Ottobre 1829—Dal N.H. Teodoro Correr ho ricevuto a conto deli 18 disegni di mio padre L 14.5. Al caso di non acordarsi di prezzo devo ritornarli il denaro sudetto Giacomo Guardi.”)

The drawings at the Museo Correr represent palaces, churches, castles, towers, bridges, country houses, coast and mountain scenery, lakes and lagoons. Besides those which have been previously noticed in connection with Guardi's travels, one or two further ones, which hang on the walls of the museum, may be mentioned. One of them represents the well-known theatre at Venice (“La Fenice”), another one the courtyard of the palace of the Muscovite ambassador in the parish of S. Geremia, and a third one a scene of a famous fire, which broke out in Venice in 1789 (a few years before Guardi's death) in the parish of SS. Ermagora e Fortunato (S. Marcuola). It is presumably another stage of this same conflagration which Guardi made the subject of a second drawing.<sup>286</sup> In each of them he has represented the scene in a very similar way. In the foreground there is a group of spectators, and in the background appear buildings enveloped in a cloud of dense smoke, whilst firemen are seen on the roofs of the houses in flames. The pair of drawings, which are unquestionably by Guardi, are of crude workmanship, and one misses in them the boldness of execution which is so marked a feature of all his best works.

Excepting the Museo Correr, the writer knows of no important collection which is rich in Guardi's drawings. The Print-room of the Berlin Museum possesses as many as a dozen, and there are some private collections in which this number is reached. But it is unusual to find more than a few in any museum, as, for instance, in the British

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Museum. The best and most powerful one, which is preserved in its portfolios, represents Piazza S. Marco enlivened with numerous figures. Amongst Guardi's drawings in private ownership there are often spurious ones coupled with them. Examples of them were to be found in the Warwick Collection before its dispersal. While some of these imitations are drawings without any merit, others are very clever forgeries (with or without Guardi's counterfeited signature), which only an expert can detect.

Specimens of Guardi's drawings, including those of two landscapes, will be found reproduced on pages 56, 62, 64 and 68, and opposite this page. The study which represents the *Bucentaur*,<sup>281</sup> is modified in the painting reproduced on page 66. While one of the two landscapes is a rough sketch,<sup>284</sup> the other one,<sup>283</sup> on page 62, is a carefully composed drawing, which is elaborated in the landscape facing the same page. A comparison of the study with the picture shows that, but for the additional tree and figures in the latter, the two compositions are identical. In this case, as in many others, Guardi has adhered to the original sketch much more closely than painters usually do, their common practice being to modify the sketch considerably when they transfer it to canvas. The parallelism between the two compositions representing an ascent of a balloon, one drawn<sup>282</sup> and reproduced on page 56, and the other painted<sup>20</sup> and reproduced on the same page, is so striking that it might be supposed that the drawing was made after the painting. The *vue de dos*, which the eye-witnesses of the ascent of the balloon present to the observer in the drawing and painting, is nearly precisely the same. These two examples, to which many others might be added, illustrate the painter's diligence in making studies for his pictures before painting them and the great care with which he grouped his figures. Like Jacques Callot, who represented types of men and women in a most original style, Guardi drew his figures now with keen humour and now with refinement. In his drawing of an ascent of a balloon his figures of Venetians have the appearance of Chinese in national costume, the pointed perukes which they wear, bearing a comical resemblance to the badge of the Chinese, and in that of the "Fair in Piazza S. Marco" (*La Sensa*)<sup>285</sup> reproduced on the page facing the text the groups of cavaliers and dames recall those gay assemblages which are introduced in Watteau's



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*View in Piazza S. Marco*



## GUARDI AS DRAUGHTSMAN

pictures of *fêtes galantes*. This last composition of Guardi is a very dainty example of his more finished drawings, which are very scarce.

There is one passage and one only, it would appear, in the writings of Edmond and Jules de Goncourt, the eminent critics of the French eighteenth-century masters, in which allusion is made to Guardi. It occurs on page 281 of their work *l'Italie d'hier*, in which there is the following description of Venice seen in twilight:—

“ Une bouffée blanche s'envola du brûle-gueule. Aussitôt Venise se décolora et le sourire de ses briques et de ses marbres roses s'évanouit. Elle devint la Venise grise des eaux-fortes de Canaletto: une ville barbouillée de traits, brouillée de lignes avec des horizons fourmillant de campaniles, de terrasses, de cheminées évasées et toute pleine des ombres aux apparences remuantes, de silhouettes confuses et tapageuses. Une lumière d'éclipse errante sur des rives incertaines coulant le long des façades effacées, tombait dans l'eau, où le souffle d'une brise poussait, en millions d'accolades, les vagues contre les vagues, les passants n'étaient plus que des pâtes d'encre qui allaient et je voyais dans la nuit du jour Guardi tenir une palette, où il y avait seulement du blanc et du noir.”

The mention of Canale's etchings makes it clear that Guardi's drawings are referred to in this passage.

In the plethora of eighteenth-century Venetian engravings, which have come down to us, there is only a sprinkling of engravings after Guardi's works. In his Catalogue of pictures (see page 19) Dr. Vianelli states that such engravings existed in the painter's lifetime, and there is at the Museo Correr in Venice the *Ducale* of Alvisé Mocenigo, procurator of St. Mark, dated 1788 (see Appendix XII.), granting a licence to Marchio Gabriele to engrave many views of Venice by “the famous Guardi.” After Guardi's death, and in the early part of the last century, his works continued to be engraved. With the exception of the engravings of D. Valesi, which are mentioned in Nagler's notice of Guardi in his *Allgemeines Künstler-Lexicon*, all of them are of very inferior quality, and this fact may account for the preservation of such a small number of them. In the *Bibliografia Moderna Antica* Missaglia states that A. Sandi's engravings of four of Guardi's pictures, which were once at the Palazzo Manfrin, were quite untrue to the originals. It is a fact that none of the engravings of Guardi's works reproduces the character of his pictures, whether they were made after the pictures, as the inscriptions on them lead one to suppose, or not. In recent times attempts have

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been made in France to etch some of Guardi's works, and these have proved more successful than those of the Venetian engravers.\* The works of Guardi which have been engraved, include specimens of his architectural *capricci* besides the familiar views of Venice, such as S. Giorgio, the Arsenal and the Clocktower in Piazza S. Marco, and a few of these are preserved at the Museo Correr in Venice.

In the List of Pictures Brustoloni's engravings after Guardi's representations of public ceremonies, which have been referred to in two earlier chapters, will be found severally mentioned under the descriptions of the corresponding works. Whilst they have value as pictorial chronicles of the social life of the period, they are very imperfect as engravings, and have not the appearance of reality which the originals have. The vividness of the scenes depicted by Guardi is described in John Addington Symonds' essay on Pietro Longhi:—

“Guardi,” he writes, “the pupil and, in some respects, imitator of Canaletti, has met with a different fate. Less prized during the heyday of his master's fame, he has been steadily acquiring reputation on account of certain qualities peculiar to himself. His draughtsmanship displays an agreeable sketchiness, his colouring a graceful gemmy brightness, and glow of sunny gold. But what has mainly served to win for Guardi popularity is the attention he paid to contemporary costume, life, and manners. Canaletti filled large canvases with mathematical perspectives of city and water. At the same time he omitted life and incident. There is little to remind us that the Venice he so laboriously depicted was the Venice of perukes and bag wigs, of masks and hoops and carnival disguises. Guardi had an eye for local and fashionable humours. The result is that some of his small pictures (one, for instance, which represents a brilliant reception in the Sala del Collegio of the Ducal Palace) have a real value for us in recalling the life of a vanished and irreparable past. Thus Guardi illustrates the truth, that artists acquire posthumous importance by felicitous accident in the choice of subjects or the bias of their sympathies. We would willingly exchange a dozen so-called ‘historical pictures’ for one fresh vivid scene which brings a bygone phase of civilisation before our eyes.”

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\* Etchings after Guardi's works are inserted in the following tomes of *l'Art*:—

Tome	XII.,	January to March,	1878,	p. 106,	view of “Venice” (Rothan Collection), etched by Léon Gaucherel.
	„	„	„	1882, p. 21,	view of “S. Giorgio” (Fèbvre Collection), etched by Boulard fils.
	„	„	„	„ p. 41,	view of “S. Maria della Salute” (Fèbvre Collection), etched by Gustave Greux.
	„	„	„	„ p. 61,	view of “Piazza S. Marco” (Fèbvre Collection), etched by P. Teysonnières.
	„	XXIX.,	April to June,	1882, p. 16,	view of “The Piazzetta” (Fèbvre Collection), etched by Léon Gaucherel.



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*Landscape*





Lancaster



## CHAPTER XII

### SURVEY OF GUARDI'S WORKS

**T**HOUGH Guardi's reputation has in recent times been steadily increasing, and his name is not now likely to be entirely forgotten by the writer of any work professing to deal with the late Venetian painters, as it was forgotten by Charles Blanc in his work *Histoire des peintres de toutes les écoles*, he is neither as widely known nor as generally appreciated as Antonio Canale, his master. Canale's great prestige may be accounted for by two circumstances. First, he may be considered in the light of a pioneer. He opened up a new field of art in Venice. There had been before him in that city several old masters, such as Gentile Bellini and Carpaccio, who had been inspired by the wonderful union of art and nature presented by its architecture and surroundings, but none of Canale's predecessors has painted views of Venice with the degree of truth and faithfulness which his more careful study of its scenery enabled him to impart to them. Owing to the accuracy of his views he has rightly been called the first great landscape painter, in the modern sense of the word, produced by Italy, that is, the first who pursued scientific methods of study. Both during and after his lifetime his personality has overshadowed that of Guardi, on whose behalf no such claim can be put forward. In the second place, Canale is more popular than his pupil, because his style of painting is more conventional than Guardi's and therefore appeals to a much wider public. The cultured and uncultured alike can admire the perfection of Canale's architecture, whereas to appreciate the merits of Guardi's works artistic discrimination, to which the ordinary observer can make no pretensions, is indispensable. The circle of Guardi's admirers are the few rather than the many, the cultured rather than the uncultured. In the light of this two-fold explanation the different fates of the two painters are intelligible. The swing of the pendulum of time has not affected Canale's reputation. His works have always been highly

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prized, and continue to be so ; but Venice, the “nursery of arts,” had the good fortune of having a Guardi as well as a Canale to paint her, and not a few competent modern critics now place Guardi on a higher level than his master. It has taken a century for artistic opinion to awaken to a due appreciation of Guardi, and if this classical period of probation in the field of literature may legitimately be extended to that of art, he may now be assumed to occupy his proper place in the public estimation, so that on this ground also the present attempt to survey his works seems justified. At any rate, it will escape the charge of being premature. Guardi has not yet been the subject of a separate study. Whereas researches into the lives of painters of his epoch (such as Tiepolo, Pietro Longhi, and Antonio Canale) have been made from time to time, and appreciations of these painters have been published, no attention may be said to have been bestowed upon Guardi. There exist only short notices of him in biographical dictionaries, and these are not the results of independent inquiry. Guardi’s memory may thus be said to have been entirely neglected for more than a century. It is therefore not surprising that the first-fruits of research embodied in this work should have yielded such a small harvest.

While no light has been shed on Guardi the man by recent research, ever-increasing opportunities to see his pictures have been offered to the public in London, not only by exhibitions of his works, but also by dispersals of private collections. Canale’s works are also frequently exhibited in London ; but in the first place his genuine pictures are not nearly as numerous as Guardi’s, and in the second place they are not often placed within the reach of the collector by dispersals of private collections. Many of Canale’s works are already the inalienable property of public museums. While the acquisition of a work by Canale has become a rare occurrence, Guardi’s works, marked out, as it were, by their smaller size as more easily transferable commodities, are constantly changing ownership. In this way it has come about, that the interest of the public in his works has been stimulated. There was a well-known gallery in London in the Haymarket, the Guardi Gallery, where works of the painter were exhibited some thirty years ago and attracted a good deal of attention in the art-world. It was here, that the two large views of Venice,<sup>268, 269</sup>



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*Rooms*



## SURVEY OF GUARDI'S WORKS

which have been discussed in a previous chapter, are said to have been displayed and acquired by the late Baron Ferdinand de Rothschild for Waddesdon Manor, where they are now most tastefully accommodated.

Noteworthy works of Guardi were comprised in two English collections dispersed in the years 1891 and 1895 respectively, namely the Cavendish-Bentinck Collection and the Clifden Collection. Those included in the former were purchased about forty years ago, when Guardi's works were already eagerly sought after by some few English collectors in Venice; those forming part of the latter were brought together during the early decades of the last century. It was the first Lord Dover who acquired the miscellaneous works of Guardi included afterwards in the Clifden Collection, one of the features of which was the number of the painter's very small, finely executed pictures, some of which were not as large as the palm of one's hand. Altogether there were close on fifty of Guardi's pictures in this remarkable collection. Rarely, if ever, has such an array of them been seen in one and the same collection in this country or has such an opportunity been afforded for studying and comparing different specimens of Guardi's works, some unfinished, others highly finished. The majority of them represented landscapes; there were, however, also most attractive views of Venice among them besides one picture representing the festival of the Wedding of the Adriatic and a few curiosities in portraiture, one example of which is reproduced on page 50. These works varied greatly in degree of excellence, but even after separating the chaff from the wheat (and it was inevitable, that in such a large aggregation of pictures some of imperfect execution should have crept in) there remained many of surpassing merit to judge Guardi by.

At the Old Venetian Masters Exhibition, held at the New Gallery in 1894-5, at which one of the pictures of the Cavendish-Bentinck Collection<sup>115</sup> was seen, Guardi was also well represented, and several of his good works have been lent to the Winter Exhibitions at the Royal Academy.

This brief retrospect may serve to show that the taste amongst Englishmen for Guardi's works, which can be traced back to his own lifetime, is not of recent date, though it is now much more general than it has been heretofore. Ruskin, it may be observed, makes no mention

## FRANCESCO GUARDI

of Guardi in any of his writings. In the many passages in which he refers to Canale in *Modern Painters*, Guardi's name will not be found, an omission which it is difficult to account for. Neither for praise nor for blame does he appear to have arrested Ruskin's attention. Of modern French critics who have displayed great enthusiasm for the peculiar charm of Guardi's works, M. Paul Leroi, the editor of *l'Art*, is the best known. France can hardly vie with England in the treasures of Guardi's art which it has accumulated, but in one respect it is richer than its neighbour, and that is in pictures representing Venetian public ceremonies. Of these there are no less than eleven in its museums. A review of the artistic chronicles of dispersals of important private galleries in Paris, extending over the decade between 1880 and 1890, discloses the fact that all of them (including the Fèbvre, Rothan, Laurent Richard, Piot, and Béurnonville Collections) contained works by Guardi, and not a few perfect specimens of his art.

At the present moment England can claim to be the country in which Guardi's works are most abundant and also the one, which harbours some of his most remarkable paintings. In London alone, if an empirical calculation of the constantly fluctuating number of his pictures in private collections is admissible within this restricted area, the statement may be hazarded that a couple of hundred of his works (his sketches included) could be mustered from private sources alone. Amongst those which have never been exhibited, there are two<sup>105, 106</sup> which have already been briefly referred to (see page 31). They show opposite views of the Bridge of the Rialto. Both pictures are of considerably larger size than Canale's masterpiece at the National Gallery representing the Scuola della Carità, and are not only the most decorative pictures of Ponte Rialto painted by Guardi, but also the most powerful examples of his works known to the writer, who cherishes the hope that their ultimate destination may be the National Gallery, which only possesses one first-rate work of Guardi, whereas it contains at any rate three very fine pictures of Canale, the one just mentioned, the view of the regatta on the Grand Canal and the picture of the Scuola di S. Rocco.

There are not nearly as many works of Guardi in Germany or Austria as there are in England or France, and hardly any appear to





100  
1000  
10000

*The Bucentaur in the Open Sea*

Thompson - Scudler



## SURVEY OF GUARDI'S WORKS

be in Russia. In dealing with the artistic collections of St. Petersburg, Waagen,\* it may be observed, does not mention any works of Guardi.

Several public galleries in Italy possess commendable works by him, though scarcely any of exceptional beauty. Until a year or two ago no single genuine painting of Guardi was to be seen in any museum at Venice. The Accademia delle Belle Arti now possesses his fine picture of S. Giorgio,<sup>250</sup> reproduced on page 36. In the Venetian palaces, stripped of their most precious works of art, very few productions of Guardi are left. The Palazzo Cappello can still boast of a set of four charming views of Venice painted by him,<sup>252-255</sup> but other palaces, such as the Palazzo Manfrin, have long ago yielded up what masterpieces of Guardi they formerly housed. Many of them were sent to England, as for instance the pictures forming part of the collection of Giacomo Della Lena, who is mentioned by Moschini in the *Letteratura Veneziana* as the owner of many of Guardi's best works. In the course of their wanderings some of Guardi's pictures lost their proper titles, and others were mistaken for the works of Canale.

Indications of the indifference of the Venetians to works of art are not wanting in the eighteenth century, and may also be found in the careless way in which Guardi's paintings were subsequently catalogued when their collections were dispersed. Francesco Zanotto, who compiled several catalogues of Venetian collections before their dispersals, only vaguely indicates the subjects of Guardi's pictures, nearly always finding imitations of Canale in what he considered his pupil's most remarkable achievements. One instance will illustrate his remissness in describing them. Amongst the pictures of the Barbini Breganze Collection, which were purchased at Venice in 1852 by King William I. of Württemberg and afterwards presented to the Royal Gallery at Stuttgart, there is Guardi's historical work representing Pius VI. blessing a crowd assembled in front of the Scuola di S. Marco.<sup>238</sup> Not only did Zanotto entirely omit to mention what the subject of this picture is, contenting himself with its topographical description, but he styles it the work of the school of Canale.

Confusions between the works of Guardi and Canale have been frequent in the past as the following two examples show. The nine

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\* Dr. G. F. Waagen—*Die Gemäldesammlungen in der Kaiserlichen Ermitage zu St. Petersburg nebst Bemerkungen über andere dortige Kunstsammlungen*, München, 1864.

## FRANCESCO GUARDI

paintings by Guardi at the Academy of Fine Arts in Vienna<sup>258-265</sup> were all originally purchased as works of Canale, and the series of pictures of Venetian public ceremonies painted by Guardi (Musée du Louvre)<sup>183-189</sup> were still attributed to his master in 1850, as we know from Mündler's statement in his *Essai d'une analyse critique de la notice des tableaux italiens du Musée National du Louvre*. Whilst the confusion between the works of the two painters is now rare, the summary description of Guardi's pictures still calls for a word of protest, as it is perhaps as usual now as it was in the past. In 1872 two works<sup>115, 192</sup> by Guardi, namely, the pendants to his picture of the Papal Benediction mentioned on the foregoing page, each of them representing an incident in Pius VI.'s visit to Venice, were exhibited in Milan. In the catalogue of the exhibition (*Catalogo delle opere d'arte, esposte in Milano in 1872*) the name of the historical personage, who figures in both (Pius VI.), was omitted from their respective titles, which run as follows: "Solemn reception of a Pope" and "Religious ceremony in the Church of the Frari, attended by the Pope and the Doge." In the latter title a further mistake crept into the name of the church, which should have been called SS. Giovanni e Paolo. It is not only in order to make it possible to trace Guardi's pictures, that it is desirable that greater care should be devoted to their descriptions and titles, but also because if accurate, they enable an observer to take a more varied interest in the pictures themselves. The vaguest designations of Guardi's works are not uncommon even in catalogues of museums such as "View of Venice," "S. Maria della Salute," "Piazza S. Marco," without reference to the scenes which enliven his pictures. "Fête of the *Bucentaur*" is another example of brevity in the description of that most popular Venetian ceremony in the eighteenth century, the symbol of the glory of Venice, which was to pass away a few years only after the last great master of the Venetian school disappeared with the death in 1793 of Francesco Guardi. This survey of his works cannot be more fitly concluded than with the mention of the ceremony of the Wedding of the Adriatic, an incident of which is the subject of the picture reproduced on page 66. It represents the gilded barge known by the name of the *Bucentaur*, with an escort of numerous gondolas, advancing in the direction of the Lido, and bearing at its stern the unfurled banner of St. Mark.<sup>61</sup>



Francia de Guayaquil

Bucintor de va, all founion

Dum' del' andia del Bucintor a l' Nido del fido

The Bucintaur



## CHAPTER XIII

### APPRECIATION

**T**HIS last chapter contains a few general remarks only concerning Guardi, besides a short notice of his artistic merits and defects.

The great charm of his best paintings consists in the bloom which he imparted to them. This quality of his colour does not entirely fade even in those of his pictures which have become discoloured through the wear and tear of time, neglect, or exposure to the Venetian atmosphere, which was not conducive to the preservation of pictures. Guardi's four large views of Venice at the Wallace Collection have all retained their bloom, including that of the Dogana<sup>73</sup> (No. 494), which is unfortunately somewhat damaged by cracks. They have an appearance of freshness as if they had only just been painted.

The harmony of soft tones peculiar to his pictures may be likened unto that of the colours of the rainbow, in which each colour passes over into the one next to it almost imperceptibly. Soberness of tone is a characteristic common to all his works. In some of his paintings of lagoons it is carried so far that they are nearly monochromes in a silver grey tone, and there are sunny views of Venice depicted by him, in which he has only used brown tones, sometimes with a slight suggestion of pink in the sky. By the gradual blending of one tint with another Guardi has produced effects as fine as those which he has conjured up when he drew more freely upon his palette, and reproduced the rich local colour of Venetian life. In the treatment of colour he aimed at decorative harmony rather than truth.

Canale did not harmonise his tones as perfectly as Guardi, and was not, generally speaking, as good a colourist as his pupil. His schemes of colour are severer than those of Guardi. When Canale was not inspired by his native city, his colour is not nearly as attractive as it is in his views of Venice, and it may be doubted, whether he has in

## FRANCESCO GUARDI

any pictures executed outside Venice equalled the beauty of tones so signally displayed in his two powerful and dignified canvases at the National Gallery, one representing the Scuola della Carità, and the other the Scuola di S. Rocco. The same contrast of colour is observable in Bellotto's views of Venice and in this painter's views of foreign cities. Though the writer does not propose to discuss at any length Bellotto's merits, he takes this opportunity of pointing out, that there are altogether four unrecognised specimens of his works in two of our London galleries, that is, No. 1059, "S. Pietro di Castello," and No. 1058, "On the Canareggio," at the National Gallery, and Nos. 506 and 510, both views of the Grand Canal, at the Wallace Collection. A comparison of these works reveals their distinctive character. Bellotto painted architectural details with much greater minuteness than either Canale or Guardi. His defect lies in over-elaborating accessories at the expense of artistic effect. His colour in each of the aforementioned pictures is pleasing, and the reflections of the buildings in the water are rendered with consummate skill.

As a painter of views of Venice, Guardi may be said to head the long list of masters who have idealised Venice. From Guardi to Turner and from Turner to Ziem, there has been a plentiful crop of artists who, instead of depicting the real Venice which Canale has represented, have aimed at picturesque or fanciful effects rather than at truth in their portrayal of it. Guardi as well as Canale has exercised an influence on modern painters, and has had followers during and after his lifetime. In the case of Guardi it may be pointed out that there are to this day in Venice imitators of his style, who have been instructed in the trade of producing tiny views of its well-known sites and hawk them about in its public places. The pursuit of this debased form of art is said to have been hereditary in one and the same family for over a century, and can be traced back to the influence of Guardi. He was the originator of small sketches on panel and his name may be considered as the first landmark in the history of the modern sketch.

Though his principal work consists of views of Venice and pictures of public fêtes, his *capricci* have such high artistic merits and are so numerous that this appreciation would be incomplete if no notice were taken of them. Had Guardi not become the pupil of Canale and had





*Composizione delle rovine antiche e del palazzo*



## APPRECIATION

he not painted views of Venice, he might not have reaped the fame which they have earned him ; but it can hardly be questioned that if he had devoted his attention to landscape entirely on the lines of the Italian landscape painters of the seventeenth and eighteenth centuries, he would have been conspicuous in this sphere of art, as his landscapes bear the stamp of his individuality still more unmistakably than his views of Venice. They are the outcome of his own genius, not that of Canale's teaching, and he handled them more freely than his studies of Venice. In his original compositions his lively imagination is less under control than when he is dealing with topography. It may also be noted that his unfinished works or sketches are more suggestive than his finished ones. For these reasons not a few of those who are fascinated by Guardi's individuality, prefer his *capricci* to his more finished views of Venice. In addition to the beauty of their colour, there is such lyrical charm and refinement of sentiment in them that it is difficult to realise that Guardi was not a man of culture. His acknowledged masterpieces are not to be found amongst his landscapes, but amongst his pictures of Venice, the merits of which have already been fully dwelt on.

Guardi's defects were to a certain extent the consequence of his great artistic activity. Like many other prolific painters, he turned out works of very unequal merit, some of them of superior quality and of high finish, others sketchy and of rather slipshod execution. It is possible to carry picturesqueness of effect too far, and Guardi erred in this direction. Now there are symptoms of feverish haste in his landscapes, and now too many details are crowded into them, so that either one's attention is diverted from the central object of the pictures by the multitude of accessories scattered over them, or at any rate unity of effect is sacrificed. Another result of this over-crowding tendency is that it gives to some of his pictures a more or less heavy aspect.

Two observations remain to be made. It is not generally known that there exist some few water-colours by Guardi, that is, tinted drawings. As water-colour painting may be said to have been in its infancy when he produced them, his experiments in this comparatively modern art are interesting. He did not, however, make the free use of water-colours which one would have expected him to make of this medium, which is so well adapted to rapid improvisations.

## FRANCESCO GUARDI

In one of his drawings, for instance, representing a landscape, he has only painted the blue sky in the background in water-colour, whilst he has drawn the ruins which figure in it, in bistre.<sup>93</sup>

The age in which Guardi lived, did not only witness the introduction of water-colours and pastels, but also the revival of the art of etching by Canale. It is significant that Guardi did not follow his master's example in cultivating this art as did Bellotto and Marieschi, particularly as he would appear to have had two important qualifications for the making of a successful etcher—a most vigorous artistic temperament and a most original and incisive style. Had he been an etcher, he might perhaps have forestalled Whistler's efforts and produced dainty etchings of small views of distant Venice seen across the broad lagoons, such as he has suggested in the background of his countless pictures. But he was not destined to do so. He found in the sketch in oils the scope for picturesque effects which Canale found in the etching.

Though Venice continues to be the favourite haunt and theme of artists, it has ceased to be the gay city that it was in the eighteenth century, and to have that holiday appearance which it has in Guardi's pictures of public fêtes. The Venetian school may be said to have closed with Guardi. The writer ventures to hope that, as a result of his researches, future notices of the painter will be amplified by insertion of some of the particulars concerning his life, which he has been able to collect in this monograph.



*Church of S. Genesio and entrance to the Grand Canal*



## GUARDI'S SIGNATURES

**G**UARDI did not, as a rule, sign his pictures or drawings. On some of his signed works only his two initials F. G., or the letters F. G. f., are inscribed; to others he has affixed his signature in one of the following modified forms:—

F. Guardi f.

Fran<sup>o</sup> Guardi (signature inscribed on his picture No. 664 at the Victoria and Albert Museum).

Fran<sup>co</sup> Guardi.

Francesco de Guardi (signature inscribed on the margin of Guardi's drawing reproduced on page 68).

Franc<sup>s</sup> Guardi fecit (signature inscribed on his picture at the Museum, Treviso).

In the case of some few of his works Guardi has taken the licence of placing his signature in the centre instead of the corner of his picture, over a house door like a commemorative tablet, or on a bale of cargo in a freight boat.

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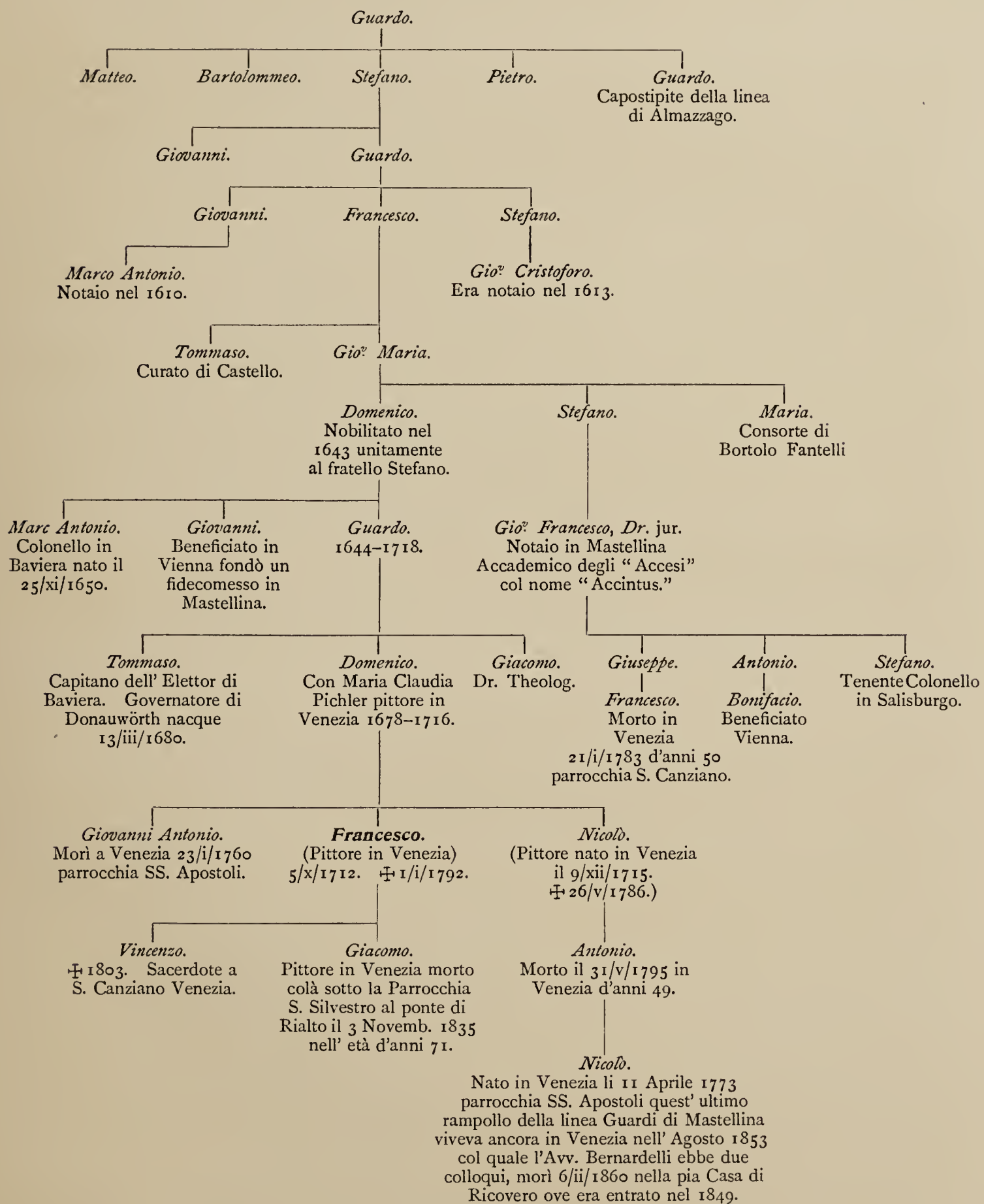
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# APPENDIX I

## GENEALOGICAL TREE OF THE GUARDI FAMILY

Derived from the registers of the Parish Church of Mastellina (Italian Tyrol) and those of the Church of S. Maria Formosa in Venice.



# FRANCESCO GUARDI

## APPENDIX II

### DIPLOMA GUARDI

(The preceding genealogical tree, as well as the following extract from the "Diploma Guardi," is in possession of Dr. G. Silvestri of Malé, Val di Sole, Tyrol.)

Ego Horatius Rubini Sacrae Cesareae Majestatis et Sacri Rom. Imp. auctoritate potestate et Privilegio Sacri Palatii et Aulae Comes Primarius, eques Regii Ordinis Portugaliae tenore praesentium universis notum facio: Qualiter Augustissimus Potentissimus et Invictissimus Princeps ac Dominus Dominus Ferdinandus hujus nominis III, divina favente clementia electus Romanorum Imperator, etc., etc. . . .

Dominus meus Clementissimus et peculiari Gratia . . . spontanea voluntate atque scientia ex Caesarea Majestatis potestate ob mea suae Cesareae Majestati esibita servitia inter alias gratias hoc peculiare privilegium mihi concesserit, ut omnes illas personas quae ob bonos mores, etc. . . . in statum . . . ac dignitatem . . . legitime natorum *Nobilium* assumere voleam et possim etc. . . . (omissis) . . . . .

Hinc ego bene perspectis ingenuis moribus, examinatis originis qualitibus consideratis virtutibus antiquae, honestae ac multum laudabilis Prosapiae Guardiorum sed maxime S. R. I. auctoritate corroboratae . . . . . que statuens ut profati . . . . . Nobiles Stephanus Guardi et Domenicus Guardi omnesque eorum descendentes . . . in infinitum jam descripta armorum insignia . . . uti quovis modo possint ac valeant etc. . . .

Dabant, Viennae in Archiducali Austriacorum Civitate et Residentia Cesarea anno 1643 mense Junii die 23.

HORATIUS RUBINI.

## APPENDIX III

"DAL GIORNALE AGRARIO DEI DISTRETTI TARENTINI E ROVERETANI"  
DEL 31 MARZO 1846

LA famiglia Guardi di Mastellina in Val di Sole coltivò la pittura per più d'un secolo ed ottenne un' italiana celebrità. Il primo fu Domenico Guardi, il quale per amore dell' arte sua si trasferì in Venezia verso il principio del secolo decorso. Due dei suoi figli Nicolò e Francesco furono egualmente educati alla pittura ed aquistarono un posto distinto in particolare nel genere di prospettiva e di paesaggio, in guisa che i loro lavori sono assai ricercati e tenuti in grandissimo pregio e non la cedono a quelli del Canaletto, anzi con questo vengono facilmente scambiati. Ultimo fu un Giacomo Guardi figlio di Nicolò, ed anch' egli conservò la fama de' suoi predecessori. Molti de' lor dipinti e con predilezione quelli di Francesco Guardi furono incisi ed anche ultimamente nel 1833 per opera di Angelo Barbini veneziano.

Di questa nobile ed illustre famiglia anche un diploma del 1643 riconobbe la sua nobiltà. Essa ebbe un Marc' Antonio Guardi al servizio della Baviera morto in

## APPENDICES

Ingolstad, un Stefano Guardi tenente colonello, un Tomaso Guardi governatore della città bavarese di Donauwörth e un Pietro Antonio Guardi autore di un'opera teologica e molti altri personaggi graduati e prebendati ed in Vienna ed in Salisburgo.

Il ramo di Mastellina e di Venezia si estinse nel 1825 ed ora esiste quello di Almazzago nella Pieve di Ossana, discendente da comune progenitore Guardo dei Guardi.

### APPENDIX IV

“DALLA GAZZETTA DI TRENTO,” ANNO 1862 12 NOV.

FRANCESCO GUARDI PITTORE

UN eletto stuolo di prebendati trentini viveva in Vienna nei primi due decenni del secolo scorso; un Giovanni ed un Bonifacio Guardi, un Jacopo Andrea Rossi, un Bortolameo Lorenzo, tutti della Val di Sole, i quali facevano corona al dottissimo prefetto della cesarea biblioteca Giovanni Benedetto Gentilotti di Trento.

Stretti come erano, da comuni vincoli si studiavano essi nei frequenti convegni, e di conserto davano opera, onde la dottrina e la loro posizione cospigua fossero profittevoli ai giovani cultori delle scienze e delle belle arti della lor patria italiana. Molte memorie esistono degli atti e fatti sapienti di questi valentuomini.

E qui volendo accennare soltanto alle patriottiche sollecitudini di Giovanni Guardi prebendato nella Metropolitana di Vienna, è bello il sapere come egli invitasse da Mastellina, suo paese natio, un suo nipote Domenico Guardi ed in questa città lo avviasse giovanetto nell'arte del disegno e della pittura. Fattosi quivi innanzi nei principii recavasi indi, per consiglio dello stesso a Venezia per compiere colà la sua artistica educazione dopo essersi munito in matrimonio con Maria Claudia Pichler.

Nella città delle belle arti si applicò egli alla pittura con studio indefesso e riuscì eccellente nella parte ornamentale e decorativa e nei quadri di genere. Sventuratamente la morte lo incolse nel 1716 giovane ancora e nel mezzo della sua carriera.

Ma lasciava dopo di se un tenero figlio di soli quattro anni, di nome Francesco, che dovea superare l'eccellenza del padre e conquistarsi una celebrità. Cresciuto questo negli anni faceva ben presto intravedere il genio suo prepotente per la pittura. Coi mezzi che gli erano porti da un fede commesso di famiglia fondato dal protettore di suo padre in Mastellina patria dei Guardi, e coi sussidii, di cui gli erano larghi i suoi agiati parenti, potè essere di buon ora iniziato a quell'arte nobilissima. E fu nella prospettiva, cui si appalesò di preferenza inclinato ed alla cui scienza fervidamente si dedicò. Fioriva in quel tempo il veneto Antonio Canal detto il Canaletto, le cui opere si tenevano fin d'allora in altissimo pregio. Era sommo ardimento il cimentarsi con un tanto rivale, e divenne grande al pari di lui.

I dipinti del Guardi sono diffatto di una verità sorprendente e di un effetto prodigioso, le sue tinte soavi ed armoniose, le sue acque e le sue marine si sommuovono, la gradazione prospettica rileva l'arte profonda e sicura del pittore. Avea egli una facilità ed una fecondità straordinaria di invenzione. In pochi giorni

## FRANCESCO GUARDI

disegnava e coloriva un quadro. E per comprendere quanto grande fosse la sua operosità, basti il rammentare che in una raccolta si trovano circa 1500 schizzi delle sue pitture rappresentanti vedute di Venezia e fuori costumi veneziani, monumenti e ruderi antichi ed altri infiniti soggetti fra i quali a ricordo di una sua gita in patria, comparisce il castello Covelo nella Val Sugana. Esso trattò felicemente anche la figura.

I suoi lavori sparsi per tutte le principali gallerie d'Europa e principalmente in Londra ed in Pietroburgo, sono sempre ricercatissimi ed in gran valore. In pregio sono pure le molte incisioni de suoi dipinti pubblicati in Venezia nel secolo decorso ed anche nel presente di preferenza a quelli del Canaletto. Francesco Guardi moriva in Venezia il 1 Gennaio 1792 nell'età di 80 anni.

Gli fu superstite il figlio di nome Giacomo il quale pure sulle orme paterne si procacciò una fama onorata nella pittura di paesaggio. Cessava di vivere senza discendenza nel 1835.

### APPENDIX V

COPIA TRATTA DAL REGISTRO IX DEI BATTEZZATI DELLA PARROCCHIA  
DI S<sup>T</sup>A MARIA FORMOSA A PAG. 386

ADÌ 5 CINQUE OTTOBRE 1712—DODICI

*Franc<sup>o</sup>* Lazaro fio di D<sup>o</sup> Dom<sup>co</sup> *Guardi* di Guardo pittore e di D<sup>a</sup> Maria Claudia Pichler giugali nato oggi battezzato da me Pievano. Comp<sup>e</sup> il Sig<sup>r</sup> Iseppo Angerelli q<sup>m</sup> Gerardo stà a S. M<sup>a</sup> Nuova. Com<sup>e</sup> Arcanzola Bonati stà a S. Giustina.

## APPENDICES

### APPENDIX VI

TWO LETTERS OF FRANCESCO GUARDI TO THE FAMOUS VENETIAN ADVOCATE,  
CARLO CORDELLINA, OWNER OF THE VILLA CORDELLINA AT MONTECCHIO  
MAGGIORE, NEAR VICENZA

(From the collection of autographs of the late Cons. Luigi Artelli, of Venice.)

Illust<sup>mo</sup>. Sig<sup>r</sup>. Padron Colon<sup>mo</sup>.

In risposta al di lei riverito Foglio segnato 25 corrente le dico, come io ò scritto a Sua Ecelenza il Sig<sup>r</sup>. Lorenzo Grimani, che se puole atendere sino il tempo della paschua ventura io sarò pronto a far quanto mi comanda. Elgli cortesemente mi rispose che dovesce per ordine del magistrato ribasare il prezzo delle piture e lo ribasai. Ora da questo si puo vedere quanto sia la mia onestà nel ribasare il prezzo. Ora mi resta di atendere l'ordinacione acio siano pronti al tempo sudeto. Intanto mi darà gracia delli miei rispeti alla familgia e di non credere che io sia trascurato nelli miei vantagi e nelle sue grazie. Et umilmente riverendola mi dichiaro.

Di V. S. Ill<sup>mo</sup>.

Venezia 18 Settembre 1750.

Umiliss<sup>o</sup> et devot. servitore

FRANCESCO DE GUARDI.

*Al Cordelina, Vicenza, Montechio.*

Ill<sup>mo</sup>. Sig<sup>r</sup>. Padron.

Da molto tempo che io l'inviai la suplica contenente a l'afare delli miei sfortunati modeli, insisterei ancora; più non ebbi novità alcuna, ora la suplico come cortesemente ella si esibì favorirmi dopo il S. Martino prossimo scaduto, anzi mi vado lusingandomi del favore e s'acerti che tratta con persona onesta et onorata. La suplico quanto posso darmene un qualche avviso per mia quiete e pace. Et umilmente riverendola col protestarmi sempre.

Di V. S. Ill<sup>mo</sup>.

Venezia 26 Novembre 1750

Umiliss<sup>o</sup> et devot. servitore

FRANCESCO DE GUARDI.

*Al Cordelina, Vicenza, Montechio.*

# FRANCESCO GUARDI

## APPENDIX VII

### BAPTISMAL CERTIFICATES OF THE THREE SONS OF FRANCESCO GUARDI

#### PARROCCHIA DI S. MARIA FORMOSA IN VENEZIA

Registro dei Battezzati di questa Parrocchia, vol. xii.

1

pag. 191

Adì 28 Agosto 1760.

*Vincenzo* Pietro Gio. Maria fig<sup>lo</sup> dell' Ill<sup>mo</sup> Sig<sup>r</sup> Francesco *Guardi* fu Domenico e dell' Ill<sup>ma</sup> Sig<sup>a</sup> Maria Pagani giugali nato li 25 corr battezzato dal R<sup>mo</sup> Sig<sup>r</sup> D. Parr. Maria Carnio Vicario Perpetuo di S. Bartolamio de lic<sup>a</sup> Parochi. Com<sup>re</sup> al Sacro Fonte il N. H. Pietro Falier fu de Ser Vidal della Parr<sup>a</sup> di S. Cancian ed agli Esorcismi l' Ill<sup>mo</sup> Sig<sup>r</sup> Gio. q<sup>m</sup> Luigi Tjersin della contrà dei SS. Apostoli—Com<sup>e</sup> Maddalena Colledan stà a S. Antonin.

2

pag. 226

Adì 12 Settembre 1762.

*Giovanni* Giacomo Domenico Giacinto fig<sup>lo</sup> dell' Ill<sup>mo</sup> Sig<sup>r</sup> Francesco *Guardi* q<sup>m</sup> Domenico e della Sig<sup>a</sup> Maria Faggioni, jugali nato li 5 corr battezzato dal R<sup>mo</sup> D. Parr. Carnio Vic<sup>o</sup> di S. Bartolamio de lic<sup>a</sup> Parochi. Comp<sup>e</sup> l' Ill<sup>mo</sup> Sig. Giovanni Tjersin Mercante stà ai SS. Apostoli. Comp<sup>e</sup> Maddalena Colledan stà a S. Antonin.

3

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Adì 17 Aprile 1764.

*Giacomo* Giovanni Domenico fig<sup>lo</sup> dell' Ill<sup>mo</sup> Sig<sup>r</sup> Francesco *Guardi* e della Sig<sup>a</sup> Maria Pagani, giugali nato li 13 corrtte Battezzato dal R<sup>mo</sup> D. Parr. Carnio Vicario in S. Bortolameo de lic<sup>a</sup> Parochi. Comp<sup>re</sup> il Sig<sup>r</sup> Giovanni Sersin de contrà di S. Felice. Com<sup>e</sup> Maddalena Colledan stà a S. Antonin.

## APPENDICES

### APPENDIX VIII

EXTRACT FROM THE UNPUBLISHED DIARY OF SENATOR PIETRO GRADENIGO  
(*NOTATORI*) AT THE MUSEO CORRER, VENICE

il 25 Aprile, 1764.

“FRANCESCO GUARDI, pittore della contrada dei SS. Apostoli sulle Fondamente Nove, buon scolaro del rinomato Canaletto, essendo molto riuscito, per via della camera ottica, di pingere sopra due non piccole tele, ordinate da un forestiere inglese, le vedute della Piazza S. Marco verso la chiesa e l’Orologio, e del ponte di Rialto e sinistre fabbriche verso Cannaregio, oggi le rese esposte sui laterali delle Procurazie con universale applauso.”

### APPENDIX IX

I

PARROCCHIA DI S. MARIA FORMOSA

BAPTISMAL CERTIFICATE OF GUARDI'S WIFE

Dai registri delle nascite di questa Chiesa

Adì 19 Maggio, 1726.

MARIA MATTIA fia del q<sup>m</sup> Mattio Pagani q<sup>m</sup> Zuanne e della Sign<sup>ra</sup> Anna Maria Fagion, jugali, nata li 9 corrente battezzata dal Sign<sup>r</sup> D. Valentin Fattori 2<sup>do</sup> curato di Chiesa de lic<sup>a</sup> Parochi. Compare il Sign<sup>r</sup> Vettor de Lucca q<sup>m</sup> Gregorio Pettener Sta a S. Geminiano. Com<sup>re</sup> Catta . . . stà a S. Gio Novo.

2

CERTIFICATE OF DEATH OF GUARDI'S WIFE

Dai registri dei morti di questa Chiesa

28 Gennajo 1769 A Dom<sup>ni</sup>.

LA Sign<sup>ra</sup> Maria figlia del q<sup>m</sup> Mattio Pagani conste del Sign<sup>r</sup> Francesco de Guardi di anni 36\*—da giorni 22 obbligata a letto sendo già puerpera per male di febbre maligna morì ieri sera a ore 24 come da fede del Medico Constantini. . . . La farà seppellir suo consorte con Cap<sup>lo</sup>.

---

\* Maria Pagani was forty-three years old when she died, and not thirty-six, as stated by mistake in her certificate of death.

# FRANCESCO GUARDI

## APPENDIX X

TESTAMENTO DI CECILIA GUARDI MOGLIE DI G. B. TIEPOLO

R. ARCHIVIO NOTARILE

16 Settembre, 1777, Venezia

. . . . . Alli ss<sup>ri</sup> Francesco e Nicolò fratelli Guardi miei amati fratelli lascio oncie d'argento numero 25 per cad'auno per una volta tanto d'esserli dati alli medesimi a commodo delli miei eredi ed in quella maniera che crederanno più confacente. . . .

## APPENDIX XI

BIBLIOTH. SEMINARIO PATRIARCALE VENET.

Cod. n. 961. int. 52. a di 21 Maggio 1782 Venezia

. . . . . (Pietro Edwards) di ese . . . . . sarà possibile numero . . . . . sarà che precisamente . . . . . tro l'estensione di quarte sette circa, ne quali quattro quadri dovranno essere rappresentate quattro funzioni relative alla dimora di S. Santità Pio VI in questa Dominante, obbligandomi di prender le vedute dei siti sopralluogo, e di dipendere dalla direzione del sud<sup>to</sup> Sig. Edwards in quanto riguarda la disposizione, e collocazione delle figurine rappresentanti le funzioni medesime, le quali saranno qui appresso indicate; il tutto per lo stabilito prezzo di zecchini Veneti n<sup>o</sup> dieci dico 10 per ogni quadro, sono in tutto zecchini Veneti n<sup>o</sup> quaranta, e le funzioni da rappresentarsi saranno le seguenti:

- 1<sup>a</sup> Arrivo di S. Santità a S. Giorgio in Alga, ed incontro col Serenissimo.
- 2<sup>a</sup> Pontificale nella Chiesa dei SS<sup>ti</sup> Giovanni e Paolo.
- 3<sup>a</sup> Sua Santità in atto di scendere dal Trono nella Sala d'udienza per incontrare il Serenissimo nell' ultima visita di congedo.
- 4<sup>a</sup> La Benedizione al Popolo nella finita loggia alla Scuola di S. Marco.

a di 24 Dicembre, 1782.

Avendo terminati li suddetti quadri ricevo io sottoscritto dal Sg<sup>r</sup> Edwards suddetto lire de piccoli N<sup>o</sup>. 680, che sono per l'intiero saldo di quanto a me appartiene giusta il contratto oltrascritto, sono in tutto L.880 . . . sono zecchini quaranta Veneti; dico li ricevuti in oggi per saldo L.680 . . . Più ho ricevuto in oggi dal Sg<sup>r</sup> suddetto zecchini Veneti N<sup>o</sup> otto ch'egli gratuitamente mi regala per soprappiù del confermato contratto, per li retroscritti quadri, sopra di quali mi obbligo di eseguire le piccole ulteriori alterazioni desiderate da esso Sig<sup>r</sup> Edwards; dico per gratificazione ho ricevuto zecchini 8.

IO FRANCESCO DE GUARDI.

affermo quanto sopra che ho riceutto in tutto lire mille, e singuanta sei.



## APPENDICES

### APPENDIX XII

CODICI CICO GNA 3386 VECCHIO NO. 3318<sup>BIS</sup> NUOVO NO. AT THE MUSEO CORRER, VENICE

Schede su alcuni Gabrieli filarmonici

*DUCALE* di Alvise Mocenigo 1788 che concede licenza a Marchio Gabriele di permettergli la stampa di molte vedute di Venezia del celebre F. Guardi e di vari altri disegni di architettura per anni quindici. . . .

### APPENDIX XIII

PARROCCHIA S. CANZIANO

Registro dei Morti Lettera E pagina 353

1 Gennaio 1792.

IL Sig.<sup>r</sup> Francesco qm. Domenico Guardi d'anni 80 dopo un mese di continuo decubito al letto per vomica polmonare con febbre continua, e gonfiezza agli arti inferiori e ventre morì oggi alle ore 18. Medico Bettini.

### APPENDIX XIV

The following notes concerning Guardi, which are now in possession of Dr. Gio. Silvestri, of Malé (Val di Sole), were collected by Dr. Bernardelli, who went to Venice in 1853 to interview the painter's grand-nephew, Nicolò Guardi:—

#### MEMORIE DI FRANCESCO GUARDI

(Manoscritto dell' Avv. Bernardelli)

FRANCESCO GUARDI, a detto di Nicolò Guardi ottuagennario (Agosto 1853), era di mezzana statura, sano, pigro, molto (mente?) promettente, invecchiato.

Avea il suo studio di pittura nel primo piano della casa N<sup>o</sup> 5433 (nuovo rosso) (Agosto 1853) nel Campo della Madonna, detta Madonetta delle Grazie, il qual capitello è precisamente in quella casa.

La Casa è nel sestiere di Cannaregio nella località detta In Biri, Parrocchia S. Canziano.

Dai moltissimi schizzi ossia abbozzi delle opere di Francesco Guardi esistenti nella raccolta Municipale Conte Teodoro Correr (pressochè a 1500) si deve conghietturare che egli dipingesse anche in figura.

Per detto di Nicolò Guardi egli dipinse, ossia ritrattò se stesso.

Questi ricorda un dipinto famoso rappresentante la festa del Bucintoro che deve esistere nel palazzo ducale di Venezia.

## FRANCESCO GUARDI

Nicolò Guardi interrogato riguardo suo zio Fran<sup>co</sup>. Guardi disse :

Teneva il suo studio in affitto al primo piano nella casa della Madonetta.

La proprietaria della casa era Teresa Canal Vedova Pisoni, morta con testamento nel Gennajo 1856 lasciando l'usufrutto della casa ad una vecchia di lei sorella Elisabetta Canal ricoverata nel Pio luogo "Ca di Dio," nominando esecutore testamentario certo Signor de Pieri.

Interrogazioni fatte in Venezia nell' Agosto 1853 a Nicolò Guardi, detto Nicoletto, ottuagenario nella casa di Ricovero :

1. In qual parrocchia o sestiere di Venezia abbia abitato la famiglia Guardi?

1. In S. Canziano nella casa in Birri in Corte della Madonna, pria era alla Parrocchia di S. Giustina.

2. Altri dati accidentali.

2. Giacomo avea molti soccorsi dal Vicerè : egli avea tutti gli schizzi di suo padre Francesco, per i quali gli furon offerti 200 zecchini, egli però ne domandava 300.

Francesco Guardi fece il suo ritratto, ma non si sa dove esista.

Nicolò morì in Campo dei Mori sotto la parrocchia di S. Marziale.

3. Se fosse possibile avere un elenco delle opere dei pittori Guardi.

3. Quattro bellissime opere esistono presso la Galleria Manfrin.

I nomi ritenuti di quei pittori sono

Domenico

Francesco

Nicolò esimio pittore di camera, Giacomo discreto pittore.

Nella raccolta Correr di Venezia vi sono gli schizzi e disegni in gran numero.

Il conte Teodoro Correr comperò da Giacomo Guardi No. 18 schizzi di Francesco Guardi per 12 lire.

### BRANO DI LETTERA DEL CAV. LAZARI ALL' AVV. BERNARDELLI.

È verissimo ch' esiste ne depositi della raccolta Correr un bel ritratto, dietro il quale si legge in grandi caratteri il nome dell' effigiato, che sarebbe il pittore Francesco Guardi. Senonchè, esaminando colla più scrupolosa diligenza quello scritto trovai ch' esso non mi convinceva affatto della sua legittimità e perciò non osai di esporre quel ritratto quale ritratto sicuro del Guardi e lo riposi dove stava dapprima.

DA UNA PERIZIA ASSUNTA NEL TRIBUNALE CRIMINALE VENEZIA 12/VII. 1844.

1. Piazza S. Marco.

2. Piazzetta.

3. Isola S. Giorgio Maggiore.

4. Canal Grande con la Chiesa della Salute.

"Li quattro dipinti li riconosciamo undubbiamente pennello di Francesco Guardi . . . per cui giudichiamo che a prezzo mercantile il loro valore sia di 40 pezzi da 20 franchi cad'auno. . . ."

## LIST OF GUARDI'S PICTURES

THOUGH the writer has endeavoured to satisfy himself as to the authenticity of the pictures included in the following list, he does not hold himself responsible for his attributions of all of them.

The sizes of Guardi's pictures are given in inches, their height being mentioned before their width. One meter (100 centimeters)=40 inches.

Abbreviations: p.=picture; r.=right; l.=left.

### Albi. (Dépt. Tarn, France), Musée de.

No.

1. Venice. Church of S. Maria della Salute. ( $22\frac{1}{2}$  in.  $\times$   $34\frac{1}{2}$  in.)

Bequeathed by Cardinal de Bernis. This same view is represented in the p. at the Liechtenstein Gallery in Vienna (reproduced on page 30) and in p. No. 503 at the Wallace Collection.

### Amiens. Musée de Picardie.

2. (No. 217.) Ruins. ( $7\frac{3}{4}$  in.  $\times$   $10\frac{1}{2}$  in.)

A large gate supported by columns. A dilapidated building is seen in the distance and a bridge on the r. of the p. (panel).

3. (No. 218.) Marine piece. ( $7\frac{3}{4}$  in.  $\times$   $10\frac{1}{2}$  in.)

At the extremity of a harbour there is a building with a square tower and other edifices. In the foreground two figures, and near them two trees. On the l. the entrance to the harbour and some sails in the distance.

4. (No. 219.) Landscape. ( $17\frac{1}{2}$  in.  $\times$  21 in.)

On a stony road one sees a horseman, a woman carrying a basket on her head, and a man asleep on the roadside. Trees on a hill, and behind them a cottage.

### Armainvilliers (Château de). Rothschild, Collection of Baron Edmond de.

5. Venice. Picture of a public ceremony (Wedding of the Adriatic).

(1) The *Bucentaur* is seen in the lagoon in front of the Ducal Palace setting forth towards the Lido ( $31\frac{3}{4}$  in.  $\times$  51 in.). Richly decorated ships in all directions. In the middle distance extensive view of the Riva degli Schiavoni. (Reproduced on page 44.) From the collection of Mr. George Phillip, London.

6. (2) Architectural composition.

In the foreground ruins. In the middle distance a staircase. In the background Venetian palaces. Figures. (Reproduced on page 70.)

### Badger Hall (Shropshire). Capel-Cure, Collection of Mr. Francis.

7. Venice. Scuola di S. Marco.

### Bergamo. Accademia Carrara.

- 8-14. Seven small architectural views with figures.

15. Venice. (No. 93.) Piazza S. Marco with many figures. (24 in.  $\times$  39 in.)

16. Venice. (No. 106.) Bridge of the Rialto. (9 in.  $\times$  13 in.)

17. Venice. (No. 108.) S. Giorgio. (9 in.  $\times$  13 in.)

18. Venice. (No. 107.) View of. (6 in.  $\times$  8 in.)

## FRANCESCO GUARDI

### Berlin. K. Gemälde Galerie.

- No.  
19. Venice. (1) Canal of the Giudecca. (20 in. × 33 in.)  
On the r. one sees the Fondamenta delle Zattere with the Church of the Gesuati and buildings beyond it. On the extreme l. part of the island of the Giudecca is visible. In the foreground and in the distance gondolas and freight boats.
20. Venice. (2) Ascent of a balloon. Canal of the Giudecca in the background. (26 $\frac{3}{4}$  in. × 21 in.)  
Under a lofty verandah numerous spectators are watching a balloon in mid-air, under which one sees a pontoon surrounded by gondolas in the distance. (Reproduced on page 56.)\* The study for this p. is in the possession of Miss Lucy Cohen, London. (Reproduced on page 56.)  
Also four tiny views of
21. Venice. (3) The Grand Canal. (7 in. × 10 in.)  
22. Venice. (4) A lagoon. (7 in. × 10 in.)  
23. Venice. (5) The Cemetery Island. (5 in. × 8 $\frac{1}{2}$  in.)  
24. Venice. (6) The Cemetery Island. (5 in. × 8 $\frac{1}{2}$  in.)

### Biel, N. B. Ogilvie, Collection of Mr. Hamilton.

25. Venice. (1) S. Maria della Salute.  
View of the Grand Canal, the Seminario Patriarcale, and the church.
26. Venice. (2) S. Giorgio.  
View of the front of the church from the direction of La Giudecca.

### Boston. Gardner, Collection of Mrs. J. S.

27. Venice. (1) Piazza S. Marco. (30 in. × 38 $\frac{3}{4}$  in.)  
From the collection of Lady Ashburton.
28. Venice. (2) View of the Ducal Palace. (20 in. × 33 $\frac{1}{2}$  in.)

### Kimball, Collection of Mrs.

29. Venice. A gondola race on the Grand Canal. (9 in. × 14 in.)  
The view is taken in the direction of the Ponte Rialto. On the l. the Palazzo Balbi. From the collection of Sir Julian Goldsmid. Exh. at the New Gallery, 1894-5.

### Bourton-on-Water. Whitmore, Collection of Mr. C. A.

30. (1) View of Venice.  
31. (2) View of Venice.

### Brussels. Musées Royaux.

32. Venice. Picture of a public ceremony. Interior of the Church of S. Marco.  
(26 in. × 39 in.)  
The newly elected Doge is acclaimed by the people. Engraved by Brustoloni, who attributed it to A. Canale. Phot. by Alexandre, Brussels.

### Budapest. Galerie Nationale.

33. Venice. (1) Piazza S. Marco.  
The part of the square in which the Clocktower figures, is represented in this p. (22 in. × 34 in.)
- 34-45. Venice. (2) Twelve tiny views of islands (on panel). (7 $\frac{1}{4}$  in. × 10 in.)  
This set presumably formed part of a larger one of twenty-one views of islands near Venice which belonged to the collection of Count Francesco Algarotti. (1712-60.)

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\* In *Treasures of Art in Great Britain* Waagen mentions a small sketch of Venice with a balloon by Guardi. (Vol. iv. p. 170, collection of Mr. Edward Cheney.)

## LIST OF GUARDI'S PICTURES

### Cambridge. Fitzwilliam Museum.

- No.  
46. Venice. (No. 184.) Island of Anconetta. (6 in. × 8½ in.)  
47. Venice. (No. 183.) View near Venice. (5 in. × 7 in.)  
From Lord Dover's collection.

### Chicago. Yerkes, Collection of Mr. C. T.

48. (1) View of Venice.  
49. (2) View of Venice.

### Cologne. Steinmayer, Collection of Mr. N.

50. Venice. (1) Part of Piazza S. Marco. Signed. (30 in. × 39 in.)  
View of the Clocktower and church. Large figures in the foreground. Several tents in the square.  
51. Venice. (2) View of the Grand Canal.

### Dresden. Royal Gallery.

52. Venice. (No. 601a.) Picture of a public ceremony.  
Pius VI. blesses a crowd in front of the Scuola di S. Marco in Venice. (20 in. × 27 in.) Exh. at the New Gallery 1894-5. Other identical versions of this p. are at the Oxford and Stuttgart Galleries. See also No. 64 of this list. Phot. by V. A. Bruckmann, Munich.

### Dublin. National Gallery of Ireland.

53. Venice. (No. 92.) Fête of the *Bucentaur*. (15½ in. × 22½ in.)  
The gilded barge is presumably bearing the Doge to his espousal of the Adriatic. In the corner of the p. part of the Lido is seen. The sea is alive with gondolas in motion.

### Edinburgh. National Gallery of Scotland.

54. (No. 77.) Landscape. (9½ in. × 16 in.)  
In the foreground on the bank of a river anglers, and on the l. two stunted and bare trees. In the middle distance a town and part of a columned portico. Further off on the distant banks a church with a spire crowned with a villa and a few trees, and in the far distance hills.  
55. (No. 78.) Landscape. (9½ in. × 16 in.)  
Across a bare and flat foreground with a single tree on the r. one looks towards a rising ground crowned with a castle. A clump of trees and a few houses fill the hollow between foreground and higher distance on the r.

### Frankfort a/Main. Rothschild, Collection of Baroness Willy de.

56. Venice. (1) View of the Grand Canal. (27 in. × 40 in.)  
57. Venice. (2) View of the Ducal Palace.  
Behind it the Campanile, and on the r. of it the Riva degli Schiavoni. (27 in. × 40 in.)  
58. Venice. (3) Piazza S. Marco. (27 in. × 40 in.)

### Glasgow. Corporation Galleries of Art.

59. Venice. (No. 359.) Lagoon of S. Marco and Church of S. Giorgio. (28 in. × 47 in.)  
Numerous gondolas and other vessels in the foreground. On the l. the Church of S. Giorgio, behind which is a lofty campanile. On the r. the island of the Giudecca.  
60. Venice. (No. 360.) The Piazzetta. (19¼ in. × 30 in.)  
On the l. is a column of the Church of S. Marco and the Ducal Palace; on the r. the Libreria Vecchia, beyond the columns of S. Marco and S. Teodoro, the lagoon of S. Marco with boats, and among other buildings the Church of S. Giorgio.

## FRANCESCO GUARDI

**Glasgow.** Kay, Collection of Mr. Arthur.

- No.  
61. Venice. (1) Picture of a public ceremony (Wedding of the Adriatic.) (17 in. × 26½ in.)  
The *Bucentaur* is seen in the open sea surrounded by numerous gondolas. On the l. in the corner of the p. part of the Lido is seen. (Reproduced on page 66.)
62. Venice. (2) The Piazzetta.

**Grenoble.** Musée de.

63. Venice. Picture of a public ceremony. (26½ in. × 40 in.)  
The Doge is carried round the Piazza S. Marco by gondoliers after his election. In the background the Basilica is seen, on the l. the Clocktower and Procurazie, on the r. the Campanile and the Royal Palace. This p. passed into the possession of the Musée du Louvre through the confiscation of an émigré's property, and was presented to the Musée de Grenoble by the French authorities in 1811. Engraved by Brustoloni, who attributed it to A. Canale. (Reproduced on page 40.)

**Hatfield,** North Mymms Park. Burns, Collection of Mrs.

64. Venice. Picture of a public ceremony.  
Pius VI. blesses a crowd in front of the Scuola di S. Marco. Other identical versions of this p. are at the public galleries at Oxford, Dresden, and Stuttgart.

**Innsbruck.** Ferdinandeum.

65. Venice. Piazza S. Marco. (22 in. × 34½ in.)  
Enlivened with numerous figures.

**Kiel.** Martino, Collection of Dr. G.

66. Venice. Piazza S. Marco.  
View of the church, Clocktower, and Campanile. Figures with shadows running in opposite directions.

**Lille.** Musée de.

67. (No. 1136.) Scene under a covered portico with figures.

**London.** National Gallery.

68. Venice. (No. 210.) Piazza S. Marco. (28 in. × 47½ in.)  
View of the church, Campanile, and square. Large figures in the foreground.
69. Venice. (No. 1454.) View in Venice. (14½ in. × 21 in.)  
Church of S. Geremia on the l., and the approach to the Grand Canal from Canareggio on the r. On the quay in the foreground quaint costumed figures of the period.
70. (No. 1054.) A gondola. (11⅝ in. × 17⅝ in.)

The Wallace Collection.

71. Venice. (No. 491.) S. Giorgio. (26½ in. × 36 in.)
72. Venice. (No. 503.) S. Maria della Salute. (26½ in. × 36 in.)
73. Venice. (No. 494.) The Dogana. (26¼ in. × 36 in.)
74. Venice. (No. 508.) Bridge of the Rialto. (26½ in. × 36 in.)
75. Venice. (No. 502.) Archway in Venice. (11 in. × 8½ in.)  
(A nearly identical version of this view is reproduced on page 54.)
76. Venice. (No. 504.) Vaulted Arcade of the Doge's Palace. (11 in. × 8½ in.)  
(A nearly identical version of this view is reproduced on page 52.)
77. Venice. (No. 647.) A courtyard in Venice. (15 in. × 11⅛ in.)
78. Venice. (No. 517.) Church of S. Giorgio. (13¼ in. × 21⅛ in.)
79. Venice. (No. 518.) The Dogana and Seminario Patriarcale. (13⅜ in. × 21¼ in.)

## LIST OF GUARDI'S PICTURES

**London.** Victoria and Albert Museum.

- No.  
80. (No. 551.) Classical composition. (29 in. × 36 $\frac{3}{4}$  in.)  
81. (No. 664.) Classical composition. (29 in. × 36 $\frac{3}{4}$  in.)  
82. (No. 104.) Island near Venice. (5 $\frac{1}{2}$  in. × 8 in.)  
83. Venice. Fair in Piazza S. Marco (Ionides Bequest). (23 $\frac{3}{4}$  in. × 28 $\frac{3}{4}$  in.)  
View of the Campanile and the church. In the square booths and figures. (Reproduced on page 20.) Exh. at the New Gallery 1894-5, and at Burlington House in 1896.

Agnew, Collection of Mr. George W.

84. Venice. View on the Grand Canal.  
On the r. of the canal, which extends from r. to l., the Church of S. Lucia is seen. Gondolas and figures.

Agnew, Collection of Sir William.

85. (1) A ruined bridge with a shrine on it. (5 in. × 7 in.)  
86. (2) A dilapidated archway with a lantern hanging under it. Figures. (5 in. × 7 in.)

Beit, Collection of Mr. Alfred.

87. Venice. (1) Piazza S. Marco.  
88. Venice. (2) The Piazzetta.

Cohen, Collection of Miss Lucy.

89. Venice. (1) Approach to the Grand Canal. (22 in. × 29 in.)  
View of the Dogana, the Seminario Patriarcale, and the Church of S. Maria della Salute from the entrance to the Grand Canal. In the foreground on the l. two large freight boats with sails, and others in the distance round the corner of the Custom House. Numerous gondolas on the canal. (Reproduced on page 38.) Exh. at the New Gallery 1894-5.  
90. Venice. (2) Riva degli Schiavoni. (22 in. × 29 in.)  
View of the Riva Degli Schiavoni, the prisons, the front and east side of the Ducal Palace, behind which the Campanile and domes of S. Marco are seen. In the distance the Piazzetta, the Mint, and other buildings are also visible. In the foreground on the l. a large freight boat. Gondolas in all directions. (Reproduced on page 6.) Exh. at the New Gallery 1894-5.  
91. Venice. (3) The Piazzetta with view of S. Giorgio in the distance. (11 $\frac{1}{2}$  in. × 20 in.)  
92. Venice. (4) Island of the Lagoons. (11 $\frac{1}{2}$  in. × 20 in.)  
93. (5) Ruins (water-colour).

Crewe, Collection of Lord.

- 94-5. Venice. Two small views.

Crews, Collection of Mr. C. T. D.

96. Venice. (1) The Piazzetta.  
97. Venice. (2) Church of the Redentore.  
98. (3) View of open country, houses, ruins, and figures.  
99. (4) View of open country, houses, ruins, and figures.  
100. (5) Street scene with figures.  
101. (6) Architectural composition.

A staircase leads up to a building of nondescript style, on the r. a columned portico encircling it, and in front of it a triumphal arch. Figures are seen descending and ascending the staircase. Etched by Léon Gaucherel, and reproduced in M. Moureau's book on A. Canale, page 99, "Artistes Célèbres" Series, 1894.

## FRANCESCO GUARDI

London. Dowdeswell, Collection of Messrs. (former owners, Messrs. Artaria  
Kunsthandlung, Vienna).

- No.  
102. Venice. (1) An archway (presumably the Clocktower). (17½ in. × 24 in.)  
(Reproduced on page 54.)
103. Venice. (2) Vaulted arcade of the Ducal Palace. (17½ in. × 24 in.)  
(Reproduced on page 52.)  
These two pictures are larger versions of No. 502 and No. 504 at the Wallace Collection.

Hichens, Collection of Mr. Andrew R.

104. View of a ruined archway, from which a lantern is suspended.  
In the foreground there is a woman bearing a bundle of sticks. Also other figures.  
(14 in. × 18 in.)

\* \* \* (former owner, Lord Huntingfield, Yoxford, Suffolk).

Venice. Two views of the Bridge of the Rialto, taken from opposite sides of the  
Grand Canal. (About 48 in. × 72 in.)

Both these pictures, imposing by their size and masterly execution, were bought in Italy by  
the late Mr. Arcedeckne, of 1, Grosvenor Square.

105. (1) View taken from a point nearly opposite the bridge, from which both the Riva del Vino  
and the Riva del Carbone are seen. The canal is crowded with boats of every description, and  
numerous spectators are seen on the shore. Palazzo Manin and Bembo figure in the picture on  
the r., and Palazzo Camerlinghi on the l. of Ponte Rialto.
106. (2) Outlook towards the bridge from behind the Fondaco dei Tedeschi, with extensive view of  
the Erberia on the r. of the canal. Numerous gondolas and figures.

Leigh Bennett, Collection of Mr. W.

- 107-114. Eight landscapes with ruins, buildings, and figures.

Mond, Collection of Dr. Ludwig.

115. Venice. Picture of a public ceremony. (27 in. × 31½ in.)  
Pope Pius VI. receives the Doge and Senators of Venice in the great hall of the Convent of  
SS. Giovanni e Paolo. (Reproduced on page 42.) From the Cavendish-Bentinck Collection.  
Exh. at Milan in 1872 (see *Catalogo delle Opere d'arte esposte in Milano in 1872*). Exh. at the  
New Gallery 1894-5. No. 192 and No. 238 of this list are its companion pictures.

Montague, Collection of Sir Samuel.

116. Venice. Bridge of the Rialto.

Neumann, Collection of Mr. S.

117. Venice.  
(1) In the middle distance the Ducal Palace with the Piazzetta and buildings beyond, to the r.  
the Riva degli Schiavoni. In the foreground the lagoon of S. Marco with a multitude of ships  
of every description. (60 in. × 46½ in.)
118. Venice. (2) Vaulted Arcade of the Ducal Palace.
119. (3) Small portrait: a man holding a gun. (4¾ in. × 6 in.) (Reproduced on page 50.)  
From the Clifden Collection.
120. (4) Architectural composition.
121. (5) Architectural composition.

Quilter, Collection of Sir Cuthbert.

122. Landscape.  
This is a nearly identical version of No. 139.

Ribblesdale, Collection of Lord.

123. Small view of Venice.



## LIST OF GUARDI'S PICTURES

- London.** Richter, Collection of Dr. J. P.
- No. 124. Venice. Rio di Canareggio. (20 in. × 28 in.)  
Robinson, Collection of Mr. C. Newton.
125. Venice. Piazza S. Marco.  
Salting, Collection of Mr. George.
126. Venice. (1) Piazza S. Marco.  
127. (2) Torre di Mestre (panel).  
128. Venice. (3) Inner Court of the Ducal Palace.  
129. (4) Tiny triptych : ruins. (2¼ in. × 4 in.)  
From the Clifden Collection.
130. Venice. (5) Portico of a Venetian Palace.  
The pen-and-ink study for this p. is also in possession of Mr. Salting.  
Simonson, Collection of Mr. George A.
131. Venice. (1) Piazza S. Marco. (21 in. × 28 in.)  
View of the Church of S. Geminiano, facing east. Figures in the square.
132. (2) Small marine piece with figures (oval). (4½ in. × 6 in.)  
Former owner, Dr. P. Bernardelli, of Piano, Val di Sole, Tyrol.  
Thomson Yates, Collection of Mr. H.
133. Venice. (1) Piazza S. Marco.  
134. Venice. (2) S. Giorgio.  
Turner, Collection of Sir Charles.
135. (1) Small portrait. (6 in. × 4 in.)  
Inscription on the back of it: Guardi (*par lui-même*). (Reproduced on page 16.)
136. Venice. (2) Small view of the Dogana.  
137. (3) View of a tower.  
In the foreground lagoons, on which boats are seen.  
Wernher, Collection of Mr. Julius.
138. Venice. The lagoon between the Fondamente Nuove and S. Michele in Isola.  
Mountains in the background. (28 in. × 46¾ in.)
- Lonigo (near Vicenza).** Donati, Collection of Mr. Carlo.  
A set of four landscapes. (36 in. × 53½ in.)
139. (1) In the centre of the p. two crooked trees; to the r., in the midst of a group of houses, one sees a square tower; to the l. the sea with a sailing-boat, and beyond it hills. In the middle distance on a promontory there are two small figures. In the foreground a horseman, a ferryman, and a woman carrying a basket. (Reproduced on page 62.) The original study for this p. is in possession of Miss Lucy Cohen, London. (Reproduced on page 62.)
140. (2) On the rising ground to the r. of the p. there is a lofty tower, on each side of which there is a cottage. To the l. the sea and sails. To the extreme l. there is a clump of trees, and a large pine tree to the extreme r. In the centre of the foreground two labourers and an ox.
141. (3) A most heterogeneous composition. In the foreground there is a large tent, near which several figures may be observed, one of them on the extreme r. looking over a wall, beyond which two crooked trees are seen. In the distance the sea and sails. In the background is a large turreted edifice surmounted by a building with a dome.
142. (4) This composition is also very heterogeneous. In the foreground of it near the water-side one sees an angler. In the water there are ducks. In the distance on the r. of the p. the sea and sails. Towards the l. trees, an obelisk, and another monument.  
From the collection of Canonico Ademi, of Treviso.

## FRANCESCO GUARDI

### Milan. Galleria Brera.

- No.  
143. Venice. (1) View of the Grand Canal towards the Bridge of the Rialto. (22½ in. × 30 in.)  
Phot. by Brogi, Milan.  
144. Venice. (2) View of the Grand Canal.  
The Pescheria in the background. (22½ in. × 30 in.) Phot. by Brogi, Milan.

### Museo Civico (Castello).

145. (1) A storm at sea. (18 in. × 18 in.)  
(Reproduced on page 34.)  
146. (2) A classical composition. (16 in. × 20 in.)  
147. (3) A classical composition. (16 in. × 20 in.)  
148. (4) A villa (panel). (11½ in. × 13½ in.)  
149. (5) Street scene.  
150-153. Also four very small landscapes.

### Galleria Poldi Pezzoli.

154. Venice. (1) The Piazzetta (panel).  
155. Venice. (2) Dogana Vecchia.  
156. (3) Landscape and figures (panel).  
157. (4) Landscape and figures (panel).  
158. (5) Island near Venice.

### Crespi, Collection of Mr. B.

159. (1) Landscape with ruins. (4½ in. × 7 in.)  
160. (2) Landscape with ruins. (4½ in. × 7 in.)

### Nosedà, Collection of Mr. Aldo.

161. Venice. (1) Island of S. Giorgio.  
162. Venice. (2) Island of S. Servolo.  
163. Venice. (3) Island of the Beata Vergine del Rosario (Gesuatì).

### Modena. Museo Estense.

164. Venice. (1) S. Giorgio. (14½ in. × 17½ in.)  
165. Venice. (2) The Piazzetta. (14½ in. × 17½ in.)

### Montpellier. Musée Fabre.

166. Venice. (No. 483.) Bridge of the Rialto.

### Montreal. Drummond, Collection of the Hon. George A.

167. Venice. Regatta.  
View of the Grand Canal and the Bridge of the Rialto. (17 in. × 26½ in.) (Reproduced on page 10.) The scene includes a lengthy view looking up the canal, which extends from r. to l. In the background the Bridge of the Rialto figures. In the centre of the canal there are six gondolas taking part in the race of the single gondoliers. They are preceded by a gala boat. The Riva del Carbone and Riva del Vino are lined with numerous pleasure crafts and gondolas. On the extreme r. of the p. the Palazzo Bembo and Palazzo Manin are seen, and the Palazzo Camerlinghi to the extreme l. of the bridge. Crowds of spectators both on the canal and on shore.

## LIST OF GUARDI'S PICTURES

**Nantes.** Musée des Beaux-Arts.

No.

168. Venice. Two pictures of public ceremonies.

(No. 90.) Sala del Maggior Consiglio in the Ducal Palace. ( $26\frac{3}{4}$  in.  $\times$  40 in.)

The Doge thanks the Grand Council for his election. Many figures in black simarra and white perukes are seated on long benches extending from the foreground to the further end of the room, where the Doge pronounces an oration from his throne surrounded by his councillors. In the foreground sundry groups of councillors in conversation. This p. was presented to the Museum of Nantes by the French Government in 1819. Previously it belonged to the ancient collection of the King of France. Engraved by Brustoloni, who attributed it to A. Canale.

169. (No. 91.) Banquet presided over by the Doge. ( $26\frac{3}{4}$  in.  $\times$  40 in.)

The Doge in gala attire occupies the place of honour. In the background of the p., all along the table, at which he presides, patricians are seated. In the centre of it there is a rich display of plate and dishes. Masked spectators, consisting of men and women in Carnival costume, are moving about the room. This p. belonged to the collection of the King of France. Engraved by Brustoloni, who attributed it to A. Canale.

**New York.** Metropolitan Museum.

170. Venice. (No. 110.) S. Maria della Salute. (20 in.  $\times$   $32\frac{3}{4}$  in.)

View of the Grand Canal, the Seminario Patriarcale, and the church, with two domes and a campanile behind it.

171. Venice. (No. 147.) Bridge of the Rialto. (23 in.  $\times$   $29\frac{1}{2}$  in.)

View taken from behind the Fondaco dei Tedeschi. Gondolas. (Reproduced on page 14.)

Hearn, Collection of Mr. George A.

172. Venice. (1) View of the front of the Ducal Palace and the Riva degli Schiavoni. (33 in.  $\times$  51 in.)

In the foreground the Laguna di S. Marco with a large freight ship and other boats. Exh. at Burlington House in 1891. (Reproduced as frontispiece.)

173. Venice. (2) Bridge of the Rialto, with view of the Riva del Vino and Riva del Carbone. Storm on the canal. Barges and gondolas. (24 in.  $\times$  18 in.)

174. Venice. (3) View in Venice. (13 in.  $\times$  22 in.)

175. Venice. (4) Piazza S. Marco. (10 in.  $\times$  14 in.)

176. (5) Landscape.

Smith, Collection of Mr. John Henry.

177. Venice. Piazza S. Marco. ( $31\frac{3}{4}$  in.  $\times$   $44\frac{5}{8}$  in.)

In the background the church, Campanile, and the Ducal Palace; on the l. the Procurazie and Clocktower; on the r. the Royal Palace. In the foreground figures in long cloaks and hooped dresses. At the base of the Campanile a crowd stands round a covered platform. From the collection of the late Mr. F. O. Matthiessen, New York. (Reproduced on page 2.)

**Nürnberg.** Germanisches Museum.

178. Venice. (No. 418.) View of the Grand Canal. ( $28\frac{3}{4}$  in.  $\times$   $44\frac{1}{2}$  in.)

179. Venice. (No. 419.) Piazza S. Marco. ( $28\frac{3}{4}$  in.  $\times$   $44\frac{1}{2}$  in.)

In the background one sees the church. In front of the Campanile there is a mountebank on a platform.

## FRANCESCO GUARDI

### Oxford. University Galleries.

- No.  
180. Venice. (No. 65.) View of the Grand Canal with the Palazzo Contarini.  
(19 in. × 24 $\frac{7}{8}$  in.)
181. Venice. (No. 66.) Picture of a public ceremony. Papal Benediction in front of the Church of SS. Giovanni e Paolo. (24 $\frac{3}{4}$  in. × 31 $\frac{1}{2}$  in.)

The Pope (Pius VI.) is on a temporary balcony approached by a double flight of stairs erected in front of the façade of the Scuola di S. Marco with ecclesiastics and officials on each side. A crowd occupies the Piazza and neighbouring bridge. On the r. is the west end of the church, and in the foreground the statue of Bartolommeo Colleone. Identical versions of this p. are at the Stuttgart and Dresden Galleries. See also No. 64 of this list.

### Paris. Musée du Louvre.

182. Venice. (No. 1335.) S. Maria della Salute.  
Church to the l., canal in the foreground. Gondolas. (12 in. × 17 $\frac{1}{2}$  in.) From the Lacaze Collection.  
Venice. Seven pictures of public fêtes.
183. (No. 1328.) After having wedded the Adriatic, the Doge embarks at the Lido on the *Bucentaur*. (27 in. × 40 in.) (Reproduced on page 46.)  
Engraved by Brustoloni, who attributed this p. to A. Canale. Phot. by Braun Clément et C<sup>ie</sup>, Paris.
184. (No. 1329.) The Doge proceeds to S. Maria della Salute to commemorate the preservation of Venice from the plague in 1630. (27 in. × 40 in.)  
Engraved by Brustoloni, who attributed this p. to A. Canale. Phot. by Braun Clément et C<sup>ie</sup>, Paris.
185. (No. 1330.) Fête du Jeudi Gras in the Piazzetta. (26 $\frac{1}{2}$  in. × 40 in.) (Reproduced on page 48.)  
The customary games called "Forze d'Ercole" are performed in the presence of Doge Alvisè Mocenigo IV. In front of the Ducal Palace one sees the Temple of Victory with the arms of this Doge. Engraved by Brustoloni, who attributed it to A. Canale. Phot. by Braun Clément et C<sup>ie</sup>, Paris.
186. (No. 1331.) The procession of Corpus Domini in Piazza S. Marco. (27 in. × 39 in.)  
The Doge and Signory follow the procession of the Holy Sacrament. Engraved by Brustoloni, who attributed this p. to A. Canale. Phot. by Braun Clément et C<sup>ie</sup>, Paris.
187. (No. 1332.) Visit of the Doge to the Church of S. Zaccaria on Easter Day. (27 in. × 39 in.)  
The façade of the church is in the background. Engraved by Brustoloni, who attributed this p. to A. Canale. Phot. by Braun Clément et C<sup>ie</sup>, Paris.
188. (No. 1333.) The Sala del Collegio in the Ducal Palace. (26 $\frac{1}{2}$  in. × 40 in.) (Reproduced on page 8.)  
The Doge is seated on a throne, surrounded by senators. In the foreground there are many masked figures. Engraved by Brustoloni, who attributed this p. to A. Canale. Phot. by Braun Clément et C<sup>ie</sup>, Paris.
189. (No. 1334.) Coronation of the Doge at the top of the Giant's Staircase in the Court of the Ducal Palace. (40 in. × 27 in.)  
Engraved by Brustoloni, who attributed this p. to A. Canale. Phot. by Braun Clément et C<sup>ie</sup>, Paris.

### André, Collection of Madame Edouard.

190. Venice. A courtyard. (Painting in *gouache*.)  
Under a very lofty columned arch in the foreground one sees an enclosed court. In the background there is an imposing building, on which there is a strong effect of light. From l. to r. a staircase runs, and figures are seen ascending it. On the l. of it there is a domed chapel. (Reproduced on page 58.) The pen-and-ink study for this p. is in possession of Miss Lucy Cohen, London.

## LIST OF GUARDI'S PICTURES

- Paris.** Goldschmidt, Collection of Mr. Léopold.
- No. 191. Venice. The Piazzetta (small p.), with partial view of the Loggetta on the r.  
(Reproduced on page 28.)
- Groult, Collection of Mr. Camille.
192. Venice. Picture of a public ceremony. (26½ in. × 31½ in.)  
Interior of the Church of SS. Giovanni e Paolo. Te Deum sung in honour of Pius VI.  
From the Cavendish-Bentinck Collection. This p. is wrongly described in the *Catalogo d'Opere d'arte antica esposte a Milano in 1872* as "Religious Ceremony in the Church of the Frari attended by the Pope and the Doge."  
No. 115 and No. 238 are its companion pictures.
- Kann, Collection of Mr. Rodolphe.
193. Venice. Bridge of the Rialto.  
Many gondolas. Signed. (33½ in. × 28 in.)
- Léonino, Collection of Baroness David.
- 194-215. Twenty-two works by Guardi.  
From the collection of Baroness Nathaniel de Rothschild, Paris.
- Monod, Collection of Mr. Henri.
216. Venice. (1) Campo S. Giacomo di Rialto.  
217. Venice. (2) S. Giorgio.  
218. Venice. (3) Scene of a famous fire in the parish of S. Marcuola.\*  
219. Venice. (4) This p. represents the same subject as the preceding one.
- Philadelphia.** Johnson, Collection of Mr. J. John.
220. Venice. (1) Picture of a public ceremony. Fête of the *Bucentaur* (Wedding of the Adriatic). (44 in. × 63 in.)  
Presumably the same incident in the ceremony of the Wedding of the Adriatic is represented in this p. as the one which is depicted in Guardi's painting at the Musée du Louvre (No. 1328, the Doge embarks on the *Bucentaur* after having wedded the Adriatic).
221. Venice. (2) View of "Venice." (27 in. × 36 in.)  
From the Ingram Collection.
222. Venice. (3) The Piazzetta crowded with figures (in a brown tone).  
Formerly in the collection of the Duke of Westminster at Cliveden.
223. Venice. (4) View of the Dogana. (13¼ in. × 17¾ in.)  
224. Venice. (5) View of the Grand Canal. (13¼ in. × 17¾ in.)  
225-232. Also eight other works by Guardi.
- Rouen.** Musée Nouveau.
233. (No. 333.) A Villa.
- St. Petersburg.** Ermitage.
234. Venice. (No. 1648.) View of a canal.  
235. Venice. (No. 1847.) View of a canal.
- Strassburg.** Kunst Museum.
236. Venice. (1) View of the Bridge of the Rialto taken from behind the Fondaco dei Tedeschi. (13½ in. × 21¼ in.)  
237. Venice. (2) Piazza S. Marco. View taken from the N.W. corner. (10¾ in. × 18½ in.)

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\* In his notes Dr. Bernardelli mentions a picture by Guardi which represents this subject.

## FRANCESCO GUARDI

### Stuttgart. K. Württ. Kunstsammlungen.

- No.  
238. Venice. (No. 548.) Picture of a public ceremony.  
Pius VI. gives his blessing to a crowd in Campo SS. Giovanni e Paolo from a balcony erected in front of the Scuola di S. Marco. (20 $\frac{3}{4}$  in.  $\times$  27 $\frac{5}{8}$  in.) Identical versions of this p. are at the galleries at Oxford and Dresden. See also No. 64 of this list. No. 115 and No. 192 are its companion pictures. (Reproduced on page 4.)
239. Venice. (No. 549.) Picture of a public ceremony.  
The *Bucentaur*, surrounded by richly decorated boats, is seen in front of the Riva degli Schiavoni on its return from the Lido. (21 $\frac{1}{4}$  in.  $\times$  28 $\frac{1}{2}$  in.)
240. Venice. (No. 550.) View of the Grand Canal.  
On the r. the Dogana, and beyond it S. Maria della Salute. On the extreme l. S. Giorgio. Gondolas and sailing-boats. (19 $\frac{1}{4}$  in.  $\times$  29 $\frac{1}{4}$  in.)

### Toulouse. Musée de.

241. Venice. (No. 22.) Picture of a public ceremony.  
The *Bucentaur* is seen setting forth towards the Lido surrounded by richly decorated gondolas. In the foreground the quay of the Riva degli Schiavoni is enlivened by numerous spectators. (26 $\frac{1}{2}$  in.  $\times$  40 in.) Engraved by Brustoloni, who attributed it to A. Canale.

### Treviso. Museo.

242. Venice. S. Giorgio. (16 $\frac{1}{4}$  in.  $\times$  33 in.)  
The quay of the Piazzetta is seen in the foreground. In the middle distance there is a large ship, behind it the Church of S. Giorgio. (Reproduced on page 26.)

### Trient. Manfroni, Collection of Cav. Emilio di.

243. (1) Landscape with ruins and figures. (5 in.  $\times$  7 in.)  
To the r. a columned arch, to the l. a gondola and sailing-boat. (Reproduced on page 18.)
244. (2) Landscape with ruins and figures. (5 in.  $\times$  7 in.)  
A columned arch on the l. (Reproduced on page 18.)

### Turin. Regia Pinacoteca.

245. (No. 589.) A bridge across a canal. (7 in.  $\times$  9 in.)
246. (No. 592.) Buildings near the sea. (18 in.  $\times$  21 in.)
247. (No. 593.) Inner court of a palace. (7 in.  $\times$  9 in.)

### Camerana, Collection of Mr. Giovanni.

248. Landscape with ruins and figures.

### Venice. Accademia delle Belle Arti.

249. (1) Church on an island. (12 in.  $\times$  18 in.)
250. Venice. (2) View of S. Giorgio Maggiore. (38 in.  $\times$  28 in.)  
Towards the l. on the quay are the principal front of the church, the cupola, and the Campanile. On the r. the island of the Giudecca and the Church of the Redentore. In front of the composition the Grand Canal with numerous gondolas and sailing-boats. Nos. 266 and 267 of this list are its companion pictures. From the collection of M. A. Fèbvre, Paris, 1882. Etched by Boulard, fils. (Reproduced on page 36.)  
Presented to the gallery by Prince Liechtenstein.

### Hohenlohe, Collection of Prince.

251. Venice. Piazza S. Marco. (20 in.  $\times$  24 in.)  
View of the Clocktower.

## LIST OF GUARDI'S PICTURES

Venice. Miari, Collection of Count Lodovico.

- No.  
252-255. Venice. (1) S. Giorgio.  
Venice. (2) S. Maria della Salute.  
Venice. (3) Dogana Vecchia.  
Venice. (4) Church of the Redentore.

Verona. Museo Civico.

256. (No. 223.) Landscape with ruins. (14 in. × 21 in.)  
257. (No. 225.) Marine piece. (14 in. × 21 in.)

Vienna. Academie der Bildenden Künste.

258. Venice. (No. 603.) The Piazzetta.  
Near the Library in the background there is the stall of a dealer, and close to the column of S. Teodoro a crowd grouped around a pulpit, in which a monk is preaching. (29½ in. × 32½ in.)
259. Venice. (No. 604.) View of the Grand Canal, with the Church of S. Lucia, the Scalzi, and the Palazzo Calbo Crotta. (25¼ in. × 35½ in.)
260. Venice. (No. 450.) View of the Grand Canal. (28¾ in. × 32½ in.)  
S. Maria della Salute and the Seminario Patriarcale in the background. Gondolas and freight boats. Figures.
261. Venice. (No. 451.) View of the Grand Canal. (25¾ in. × 36 in.)  
On the l. Church of S. Simeone Piccolo, on the r. Church of S. Lucia. On shore figures, on the canal gondolas.
262. Venice. (No. 454.) Island of S. Michele di Murano with church and convent.  
On the lagoon on the l. gondolas, in the foreground a sailing-boat. (25½ in. × 31⅝ in.)
263. Venice. (No. 455.) The quay of the Piazzetta.  
On the l. column of S. Marco. In the background S. Giorgio. Near the column a galley on the water and sailing-boats. (28¾ in. × 32½ in.)
264. Venice. (No. 502.) Piazza S. Marco.  
View of the church, the standards in front of it, the Clocktower and the Procurazie in the background. Figures. (Reproduced on page 12.)
265. Venice. (No. 504.) The Piazzetta.  
On the r. the Libreria Vecchia. Figures. Sailing-boats. (25¼ in. × 36 in.)
- Venice. (No. 503.) The Piazzetta.

Herzog, Collection of Mr. Jacob.

266. Venice. Piazza S. Marco. (28 in. × 38 in.)  
The façade of the Basilica, the Campanile, and part of the Ducal Palace form the background. On the r. is the Royal Palace, and on the l. the Procurazie and the Clocktower. The square is enlivened by a multitude of small figures, which move about in all directions. Nos. 250 and 267 of this list are its companion pictures. From the collection of M. A. Fèbvre, Paris, 1882. Etched by P. Teyssonnières.

Liechtenstein, Collection of Prince.

267. Venice. S. Maria della Salute. (38 in. × 28 in.)  
The Grand Canal in the foreground is furrowed by gondolas in every direction. A freight boat is moored on the l. Towards the r. on the quay the front of the church, and a little further the buildings of the Dogana, the Riva degli Schiavoni, and the Arsenal are seen in the distance. From the collection of M. A. Fèbvre, Paris, 1882. Etched by G. Greux. (Reproduced on page 30.) Nos. 250 and 266 of this list are its companion pictures.

## FRANCESCO GUARDI

Waddesdon Manor. Rothschild, Collection of Miss Alice de.

- No.  
268. Venice. (1) The lagoon of S. Marco. (108 in. × 162 in.) Signed "Francesco Guardi f."  
Extensive view of the lagoon. In the foreground a multitude of ships and freight boats moving in all directions. In the background, looking from r. to l., one sees the quay of the Riva degli Schiavoni, the prisons, the Ducal Palace, Piazzetta, Mint, and buildings beyond. To the l. of the Piazzetta part of the Campanile is visible.
269. Venice. (2) Entrance to the Grand Canal. (108 in. × 162 in.) Signed "Fran<sup>co</sup> Guardi F."  
The lagoon in front of S. Giorgio, the Redentore, the Dogana, and S. Maria della Salute. Numerous large sailing-boats in the foreground, as well as richly decorated gondolas in the middle distance. Figures in the foreground 9 in. high.
270. Venice. (3) View of the Church of S. Biagio along the quay of the Riva degli Schiavoni.
- 271-4. Venice. (4) Four small views near Venice. (6 $\frac{5}{8}$  in. × 9 in.)  
From the Cavendish-Bentinck Collection.
- 275, 276. (5) Pair of portraits. (3 $\frac{1}{2}$  in. × 3 in. each.)  
Two tiny portraits of the same lady, wearing a blue costume of the period, and a hat adorned with flowers. From the Clifden Collection.
- 277, 278. (6) Pair of portraits.  
One is that of a lady wearing a picturesque cap and cloak, and the other that of a youth seen in profile wearing a blue costume and a hat with a feather in it. (3 $\frac{1}{2}$  in. × 3 in. each.) From the Clifden Collection.

Windlesham. Fyler, Collection of Mr. John A.

279. Venice. (1) A canal scene.
280. Venice. (2) Ducal Palace.

NOTE.—The following additional pictures of Guardi deserve mention: there is in the collection of the Marquis of Lansdowne at Bowood a small and very charming picture, which will be found described in Mrs. Jameson's *Companion to the most celebrated Private Galleries of Art in London*, published in 1844. It represents the *Bucentaur* on the Adriatic. In the foreground one sees the shore with several figures. Lord Castletown in his collection in London possesses two very fine works of Guardi, one representing Piazza S. Marco (signed Fran<sup>o</sup> Guardi) and the other the Piazzetta (signed F. G.). Of the two pictures of the painter which belonged to the late Princesse Mathilde, the one, which represents Piazza S. Marco, is now in the ownership of Princesse Murat (Paris), while the companion picture (the Grand Canal) has passed into the collection of Baroness David Léonino, who is already mentioned in the foregoing List as the possessor of twenty-two works of Guardi.



## LIST OF DRAWINGS REPRODUCED

Glasgow. Kay, Collection of Mr. Arthur.

- No.  
281. The *Bucentaur*. See page 68.

London. Cohen, Collection of Miss Lucy.

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## DRAWING REFERRED TO

London. Cohen, Collection of Miss Lucy.

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